

『女令川おへし文』

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明和四年（二七六八）頃

絵師…月岡雪鼎

墨摺（口絵紅摺）（手彩色）、大本一冊、二六・三×一八・二cm

ホノルル美術館所蔵（リチャード・レイン・コレクションより）

Onna shimigawa oeshi-bumi (Love Letters and Erect Precepts for Women)*

Tsukioka Settei, c. 1768

One volume; 26.3×18.2 (covers)

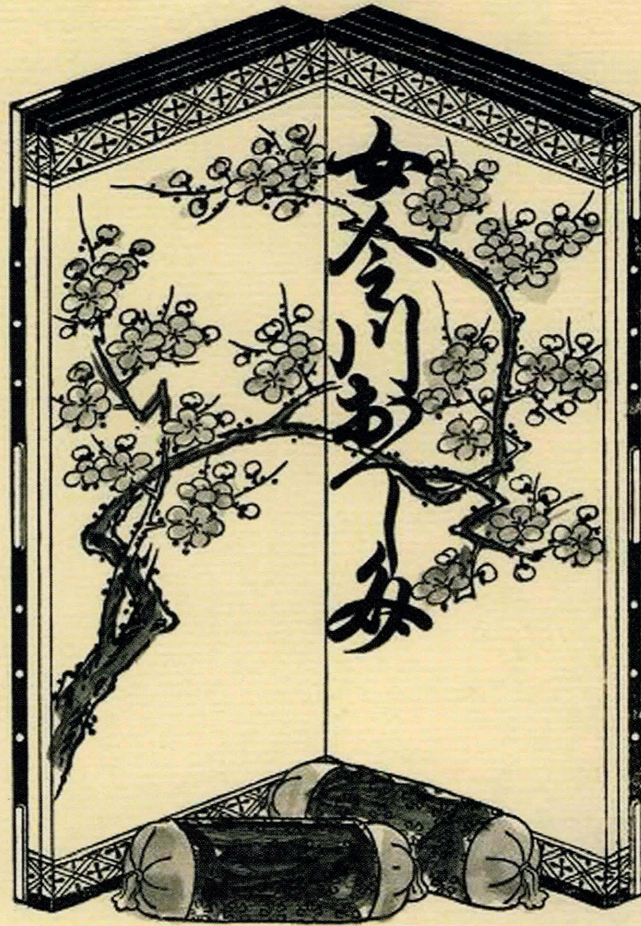
Woodblock, hand-painted, frontispiece (*benizuri*)

Honolulu Academy of Art (formerly Richard Lane Collection)

* The title literally means 'A river of admonitions for women with erotic letters'. 'Oeshi' also suggests an erection.



表紙



女令川おへし文

在原の業平は色道の才人なり。^(風情) たきの流れ、岩に^(龍)ゐる
ふぜい^(風情)交合に^(龍)にたりと

「ちはやふる 神代も今も 立物は 茎^まくれ開^かに水む
すぶとは」*

此歌の心は、神代より色道はじまれば、ふるも有、^(風情)ちは
もあり。茎ほしがる開は、^(龍)たがい^(龍)に開中にて水を結び合
といふ心也。人たる者は此^(道)みち^(道)をおこなひ、美色の名を
上るも、何かに付て色に心をよするとかや

*元の業平の歌は、「ちはやふる 神代も聞かず 立田川 からくれな
るに 水くくるとは」である。

Onna shimegawa oeshi-bumi

The courtier Ariwara no Narihira was known to be brilliant in the ways of love. Water flowing over the rocks down from the falls, suggests the act of love.

In the august age of the gods / and today as well / that which rises is the penis / as it meets the
vulva / eager to receive its flowing waters*

This poem reminds us that the way of love began in ancient times; the penis is both strong and firm. When a vulva desires a penis, the pair are joined and the waters flow together. Humans all follow this path, and Narihira was famous as a romantic lover, always amorous in his heart.

* This is a parody of a poem by Narihira in *Ogura hyakunin issbu* (Collection of One Hundred Poems by One Hundred Poets), compiled by Fujiwara no Teika (1162–1241): ‘Unheard of even in the age of gods, the Tatsuta River, its waters flowing under crimson dye (of autumn leaves)’. For a translation of this collection see Joshua S. Mostow, *Pictures of the Heart: The ‘Hyakunin issbu’ in Word and Image*, Honolulu, University of Hawai‘i Press, 1996.

○女の面(めん)ていにて

開の善悪を知目録

一	女顔にほくろ有は上開	一	女顔にほくろ有は上開
一	女髪筋ふときも上開	一	女髪筋ふときも上開
一	女顔桜いろなるも上開	一	女顔桜いろなるも上開
一	女顔つよく赤きは下開	一	女顔つよく赤きは下開
一	女髪ちぢみたるは上開	一	女髪ちぢみたるは上開
一	女面(めん)ていながきは下開	一	女面(めん)ていながきは下開
一	右の目録よくよく心得べし。	一	右の目録よくよく心得べし。
一	元より女はわが前の善悪をし	一	元より女はわが前の善悪をし
一	らざる物ゆへ、下開はもちろ	一	らざる物ゆへ、下開はもちろ
一	ん上開なりとも、男への心	一	ん上開なりとも、男への心
一	てい(てい)のあつくして心やわらか	一	てい(てい)のあつくして心やわらか
一	にしたがへば、其男心ざしを	一	にしたがへば、其男心ざしを
一	かんじて、上品下品のへだて	一	かんじて、上品下品のへだて
一	なくしたしく思ひて、夫婦む	一	なくしたしく思ひて、夫婦む
一	つまじくそひとぐる物なり。	一	つまじくそひとぐる物なり。
一	女首(くび)のび過たるは下開	一	女首(くび)のび過たるは下開
一	女鼻筋通りたるは上開	一	女鼻筋通りたるは上開
一	女顔(かほ)にあざ有も下開	一	女顔(かほ)にあざ有も下開
一	女常に鼻するは下開	一	女常に鼻するは下開
一	女首(くび)みじかきは中開	一	女首(くび)みじかきは中開
一	女口(くち)びるうすきも下開	一	女口(くち)びるうすきも下開
一	女白目すぎたるは下開	一	女白目すぎたるは下開
一	女鼻筋ながきは下開	一	女鼻筋ながきは下開
一	女した(舌)赤きは上開	一	女した(舌)赤きは上開
一	女口(くち)びるがあつきは中開	一	女口(くち)びるがあつきは中開
一	女蓮切鼻は上開	一	女蓮切鼻は上開
一	女黒目(くろめ)がちなるは上開	一	女黒目(くろめ)がちなるは上開
一	開の善悪を知目録	一	開の善悪を知目録

Ranking women's faces and assessing the attractiveness of their vulvas*

Top rank: A woman with dark eyes

Top rank: A woman with a small nose and vertical nostrils

Middle rank: A woman with thick lips

Top rank: A woman with a reddish tongue

Lower rank: A woman with a long nose

Lower rank: A woman whose eyes are too white

Lower rank: A woman whose lips are thin

Middle rank: A woman with a short neck

Lower rank: A woman always with a runny nose

Lower rank: A woman with a birthmark on her face

Top rank: A woman with a high nose

Lower rank: A woman whose neck is too long

Top rank: A woman with a mole on her face

Top rank: A woman with thick hair

Top rank: A woman with colour in her cheeks

Lower rank: A woman whose face is deep red

Top rank: A woman with wavy hair

Lower rank: A woman with a long face

It is wise to look carefully at the above list. Most women are usually not aware of the good and bad points of their pussies, and so no matter if one is lower rank or top rank, if she is warm to her man and her heart soft towards him, the fellow will be moved by her feelings, and no matter if she is a beauty or not, the pair will become intimate and close, joined together as a couple.

* This section parodies the list of titles of textbooks for women in the original *Onna imagawa oshie-bumi*. The image alters the scene from an all-girl lesson to boys and girls together for sex education.



「居交之部」
ゐとりのぶ

官女
くわにょ

輪ちがひとり
わ

町娘
まちぢやう

もちあみ交
どり

武家
ぶけ

釣ふねとり
つり

町室
まちむろ

種がしまとり
たね

神職
かみ

くび引交
とり

職人
しやくじん

ろくろとり

尼
あま

やげんとり

海女
あま

居ちやうすとり
あ(茶臼)

* 元の『女今川おしへ文』の絵には和歌があり、
巻末に翻刻がある。

Sitting positions

(clockwise from top right)

Court lady: Holing at an angle

Samurai woman: Fishing boat

City young woman: Fishing with a net

City wife: Musket

Shinto priestess: Tugging the neck

Nun: Making medicine powder

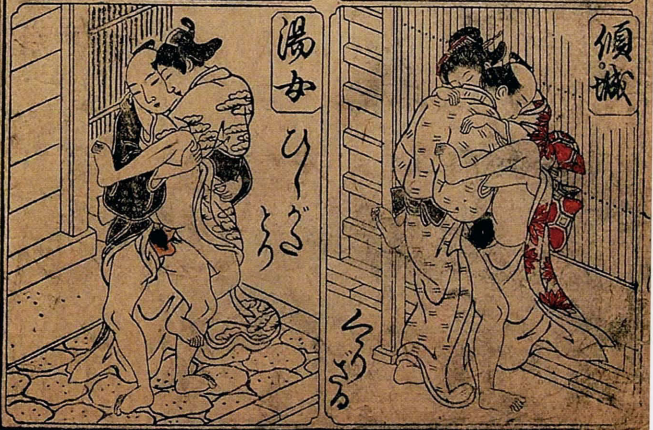
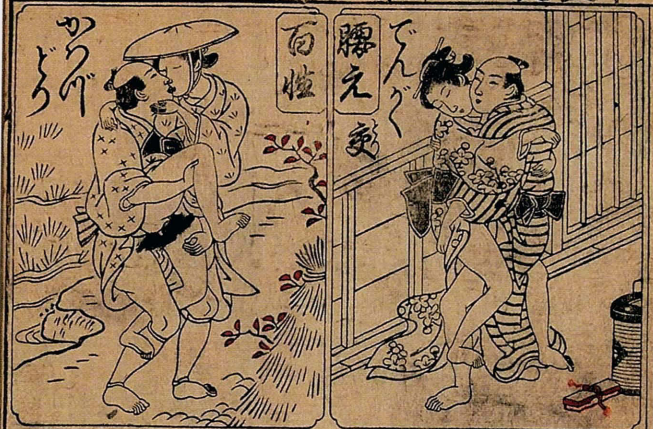
Craftswoman: Potter's wheel

Diver: Mortar and Pestle

* This section parodies the images of women of different stations in life from the original *Onna imagawa oshie-bumi*, which has an elegant classical poem celebrating each woman; the lines are mixed up as a kind of game for the reader to order it correctly. The poems are transcribed in the appendix.

南子

郎が之の吏と立



女令り
今り
て女
制詞の
常れん
ふ
い
て
名

起世起世事

「立交之部」
たちとりのぶ

腰元

でん^{（田楽）}かく^{（どり）}交

百姓

かは^{（蛙）}づどり

傾城

く^{（括）}くり^{（猿）}ざる

湯女

ひ^{（菱形）}しが^{（た）}とり

「御荃御開事」

女令川^{しめかわ}*

令川^{しめかわ}となづけて女をせしむる制詞^{せいし}の條々^{でう}

一 常^{つね}の心ざし不嗜^{ふたしなみ}にして色^{いろ}を

* 元の『女今川おしへ文』の「今川條」の翻刻は
巻末にある。

Standing positions

(clockwise from top right)

Lady in service: Dengaku (aubergine) skewered

Farmer: Frog

Courtesan: Hanging the monkey

Bathhouse girl: Diamond pattern

“On Penises and Vulvas”

‘A River of Admonitions for Women’*

Calling this book ‘a river of admonitions’, we have listed precepts for things a woman should not do.

A woman should never let herself become careless and lose her charm.

* The admonitions in the original *Onna imagawa osbie-bumi* focus on the virtues of modesty, obedience, propriety, honesty, grace, frugality, loyalty, gratitude, service and other traditional teachings on what a good daughter-in-law, wife and mother should be.

姫ごめの変

正月朔日に御あそび
めくきて上は一人づつ
万民あはれませに御合
とくじりしむじりし
姫のむすめがしらに
とくちあそびてふじ
らのあまの一人ぶか
くちあそびの御あそ
（九多や）とくちあそ
かうれおとせとくち
とくちあそびにわくち
お門とくちあそび
とくちあそび
あまの幸の初めとく
百れたうとくちあそ

う。か。変
一。表。現。時。玉。門。と
わ。と。流。は。年
月。と。送。家。年
一。国。中。に。入。吏。より
先。一。夜。入。年



一。玉。門。の。と。う。ち
と。う。ち。に。と。う。ち
一。吏。の。一。お。純。子
と。う。ち。に。と。う。ち
わ。と。あ。あ。ひ。変
一。夜。一。夜。入。年

姫はじめの事

正月朔日には、ひめはじめと 云て、上御一人より下万民に いたるまで、交合 <small>かうかう</small> をはじむる こと也。むかしは女の前の毛 <small>ま</small> をかざり、わら <small>（簾）</small> のごとく左右 へわけて、さねがしらの所に のし <small>（髪斗毘布）</small> こんぶなどくゝり付、男 の一物には、かしらへ丸 ゑ <small>（烏帽子）</small> ぼしとて、かぶ <small>（兜形）</small> とがたやう の物をきせて、とり初 <small>（さめ）</small> しとな り。故にあら玉と云も、玉門 をきよめ新 <small>（あた）</small> しくするといふ心 なり。歌に	うしなふ事 <small>こと</small> 若 <small>わか</small> き時玉門 <small>とき</small> をおし <small>（を）</small> み徒 <small>いたづら</small> に 年月 <small>としつき</small> を送る事 寝中 <small>ねま</small> に入夫 <small>いりおと</small> より先 <small>（さき）</small> へ寝入 <small>ねい</small> 事 玉門 <small>ぎよくもん</small> のさうちみだりにす る事 夫 <small>おと</small> の一物継子 <small>いちもつまこ</small> ざはりのご とく手 <small>て</small> あらくなやむ事 <small>こと</small> 一つしみ顔 <small>がほ</small> にて
「あら玉の 年の初に とり 初し 万のたから ここに とゞまる」	

‘First Time for the Princess’*

On the first day of the New Year there is a custom of ‘first time for the princess’. All the way from the highest aristocratic lady to the masses below, there is the first time to do it in the New Year. Long ago women would part their pubic hairs in the middle making it like a straw decoration, and over the clitoris she would tie *konbu* kelp strips, etc. Then they would dress the man’s penis with something that resembled a helmet, and make love for the first time in the New Year. The word ‘aratama’ (rough jewel) is used to mean the virgin New Year, and it also means the ceremony of the first time for the vulva (jewel). This poem expresses this meaning:

The rough jewel / at the beginning of the New Year / making love for the first time / all the treasures of the world / found here**

While still young a woman should not treasure her vulva too much, protecting it till she’s old.
Do not go to sleep before your husband.

Do not wash your pussy obsessively.

Do not treat your husband’s cock as an adopted child and be too rough with it.

Seemingly a proper woman,

* The original has a section on ‘Nanagusa’ the seven wild herbs gathered on the seventh day of New Year, by women, ‘all the way from the highest aristocrat to the masses below’.

** There are several classical poems that begin with the same first two lines.

花の 名を
うらに
あつか
づふ
勢と
あて
きん
せ
すふ



びきののち
 肩同よた女れ
 まうたわいふが
 のきさうまう
 とまへて男
 とあうまう
 ちとせうあ
 ぶふ年なす
 まうたのきも
 あうまういつ
 のきさうはな
 ぬたきとま
 人のきさう
 もうまう
 と今のき
 うとあり



「花の色は うつりにけりな いたづら
に 我身をふきて しまつせしまに」*

(女) 「かうでござんすかへ」
(男) 「さてくこれはちんぶつじや」

此歌の心は

眉目よき女のわかきあいだは、おのれが
きりやうをまんじて、男をあらみ、玉門
おしみせしあいだに、年たけてわかきの
色もあらばちも、いつの間にやらつなぬ
き開となりて、人のしやうくはんもうす
くなりしと、今はくやみしうたなり

* これは『女今川おしへ文』にある小野小町作「花
の色は うつりにけりな いたづらに 我身よ
にふる ながめせしまに」(『古今集』)と挿図を
翻案したものである。

Blossoms lose their colour / how cruel / thinking myself too grand / I've grown old / never having been plucked*

The meaning of this poem: a good-looking woman while young was too proud and fussy about men. She gave herself to no one and before she realized it, she was losing her youthful charm with age and her precious pussy, still virgin, had become nothing more than a hole, shown little interest by anyone. The poem expresses her regrets.

(Woman) 'Like this?'

(Man) 'My, my, this is some rare treasure.'

* The poems that accompany the illustrations are all parodies of poems by women from the famous *Ogura hyakunin isshu*. *Onna imagawa oshie-bumi* notes the original imperial anthology in which these poems were found. 'Flowers lose their colour / in vain / my life has passed / gazing at the falling rain' (Ono no Komachi). Another rendering could be: 'Blossoms lose their colour / how cruel / suddenly while gazing at the flowers'. The top left side of the page in *Onna imagawa* is a note on the poet Komachi. The final line says that 'counting back from this year Meiwa 3 (1766) she lived about 942 years ago'.

「ねながらは じやまなるあし(邪魔)の ふと
もゝや 逢あはで今よひも すごさじ物
を」*

(男) 「あし(足)がいとふはないか」
(女) 「いゑ(え)くわたしはだいじ(大事)ござんせ
ぬ」

此歌の心は

思ふ男とたまにしのびあい(ひ)けるとき、男
ねながらおこなはんとかゝりければ、い
まだとこなれざる娘なれば、いかがして
させけん、ぐあい(具合)あしければ、おとこの
心になふまじきやと、いとふじゆう(不自由)な
る身のさばきを思ひてよめる、寔(まこと)に娘心
のしほらしき所也。

* 「難波(ななば)がた みじかきあしの ふしのまも あは
でこのよを すぐしてよとや」『新古今集』伊勢

While sleeping / thighs in the way / though finally meeting for the first time / tonight again,
unfulfilled*

The meaning of this poem is: a woman finally meets a man she cares for and when in bed, the man
tries to make love to her, but being the first time for her, she doesn't know how to respond. Things
go badly and she feels that the man must not like her, making her even more clumsy. This truly
shows the delicacy of a young woman's heart.

(Man) 'Does this hurt your leg?'

(Woman) 'No, no, I'm just fine.'

* The word 'ashi' can mean 'reed' or 'leg'. 'How short the space between the joints of the reeds in Naniwa Bay / will I die
/ never having known you?' (Ise).

曲水の縁結

三月三日は和漢ともに、曲水の縁と云こと有て、ながる、水のほとりへ出、男女川むかひへわかれ、みな上より盃をながし、其盃の流れ向ひし所に居合し女と、ちぎりを結ぶ也。またあとより他縁のさかづき流来るまに、一もくとり仕まふをほまれとするなり。又ひなまつりも、よめ入のてならひとて、ふう婦中よく相まじはるてい也。立びなは女(雛)びなをしりからおこなふていをかざりて、うらやましむ手本なりとかや。

(女) 「此やうにまいてははい
るまいかいな」

(男) 「よさそうなものじゃ」

張かたなどつかひて無益のい
ん水もらす事
一 男の中へ交りて余りにば
れたる嘶しする事
一 ちわ喧嘩などしてつよく
ひぞり過す事
一 夫の傍にて外の男をほめ
尊む事
一 夫にむかひて己

On the custom of lovers drinking saké and composing poetry along a stream*

On the third day of the third month in both Japan and China there is the custom of 'meeting along a stream'. Men and women go out to the riverbank, men on one side and women on the other side of the stream. Upstream, saké cups are set afloat and the men and women opposite each other vow their love, toasting with the saké. Then while a cup flows by from another couple they make love, and are cheered. The Hina-matsuri (Dolls Festival) is a model for later when a woman marries, showing the couple in intimacy. A scene of love-making is displayed: the prince takes the princess from behind. An envious model indeed.**

(Woman) 'If wrapped this way I wonder if it will fit.'

(Man) 'It seems fine.'

- • • don't then use dildos or other tools and waste your precious juices.
- Don't talk too much about sex when you are among a group of men.
- When in an argument with your husband don't be too sharp or spiteful.
- Don't praise other men in front of your husband.
- Don't be too proud towards your husband. • • • •

* There is a pun on the word 'en' which here is used for 'en-musubi' (lovers uniting) and 'en' (party). The original has an explanation for the same third-month custom referring to composing poems while drinking along a stream.

** The original has a note on the history of the 'Dolls Festival'.

「わすらるゝ身をば思はず ちかひてし
あとこそへらね おしくも有かな」*

(女) 「女^(男)ぼうにしてくださんすかへ。

ヲ、うれし」

(男) 「もはやかはりはせぬぞ」

此ころは ふじつ^(不実)なる男としらず、美
男になづみてちぎりしかども、おとこの
心かはりしと見^(見)へければ、初めよりまこ
とをつくし、上^(下)へなりしたへなり茎をな
めりなどして身をうちしことを、いと
ほい^(本意)なく思ひて、云やりければ、男も此
歌にめでゝ、ふたゝびねかけてちぎりし
と也。

* 「わすらるゝ身をば思はず ちかひてし 人の
いのちのをしくもあるかな」『拾遺集』右近

Though forgotten / I care not for myself / vowing love for you / my feelings unchanged / how
could I have regrets*

The poem means that a woman fell for a handsome man, not knowing him to be fickle, and they
vowed their love. When she noticed his feelings changing, she became even more loving, licking his
penis from the top to its base, showing the depth of her love in many ways. The man was moved
by the poem, and once again made love to her, vowing to be faithful.

(Woman) 'Then, you'll make me your wife! How happy I am.'

(Man) 'We're already like a couple.'

* 'Though forgotten / I care not for myself / vowing our love to the gods / when your life ends / how sorry I feel for you
who broke your vow' (Ukon).

This woodblock print illustration, likely from a Japanese book, depicts a scene with a large, stylized yellow figure, possibly a giant or a deity, and a smaller figure with a beard and a red cap. The background features a patterned border and a small inset showing a landscape with a tree. Japanese text is visible in the upper left corner.

「ほたへつゝ ふたりぬる夜の あくるま
は いかにもじかき 物とかはしる」*

此うたの心は ふかく云かはせし男と、
まれにしのび合、一夜のたはぶれも、折
ふし十月中頃なりしが、たがいのけつき
にまかせて、よひより廿ばんばかりもお
こないしに、いまだたんのふもせざる内、
はやしのめとなりて、からすのこゑを
うらみ、のこりおふげに思ひ、たがいの
まへを、なだめすかしてわかれしと也。

*「歎きつゝ、ひとりぬる夜のあくるまは いかにも
久しき ものとかはしる」『拾遺集』 右大將道
綱母

(男) 「もはや夜があけた。なごりの一

きよくじや。ねんをいれふ」

(女) 「まだふたつはなるはいなア。なが

うく」

Frolicking throughout the night / how soon the dawn seems to come*

The poem expresses the feelings of a woman who rarely gets to meet the man she deeply loves. The night of frolicking is in the midst of the tenth month and therefore relatively long, and so the pair follow their passions, making love for as many as twenty times, but before their desires are fulfilled, the faint light of dawn creeps in. They hate the cries of the crows. Regretting to part, they kiss each other all over and finally depart.

(Man) 'The dawn is almost here. Let's give our all for one final fuck.'

(Woman) 'We can easily do it twice more. Plenty of time!'

* 'Grieving on and on / how long the night is / how long it seems till dawn' (Mother of Michitsuna).

ひごすいきの事(肥後芋茎)

五月をさみだれ月といひて、しげき雨(夫)中のつれ(枕)ぐ、ふう(星)婦ま(枕)くらをならべ、ちう夜(星)をわかぬたのしみ、さま(交合)く秘曲(交合)をつくしてかう(交合)ぐのあま(交合)り、物くたびれしおりから、ちま(糠)きなどねま(糠間)へとりよせ、いきつぎにくふべしとて、(糠)棕の形(なり)いとうま(さう)そふに相み(え)へければ、茎(まち)も此ごとくまきておこなは(ま)ず、心ちよかるべしと、ふと思ひよりて一物(綿)に真わ(綿)たをほそくしてまき、やりくりしけるに、心ちよかりける。其後(ほ)なをもひごすいきを思ひ付てまきはじめしと也。

(師匠) 「いたいおさんはめ、

このばちで」

(少年) 「が(合)つてん(点)じや(合)」

が眉目(みめ)よきを鼻(はな)にかくる事
一 夫閨中(を)にてたはふるるを
頭(づ)にのりてあま(え)へあなどる事(こと)
一 交合(かうがう)のあとにて夫(おとこ)の一物(いちもつ)
さう(掃除)ぢみだりにする事
右この條々(でう)常に色(いろ)の道(みち)しめや
かにみだりがはしくなくたの
しむは珍(めづ)らし

Higozuiki (Stem of the Taro Plant)*

During the rainy season of the fifth month, couples have much time to spend in bed and enjoy each other, and find all kinds of secret techniques, finally exhausting themselves. They have *chimaki* (rice-dumplings wrapped in bamboo leaves) delivered to their bedroom and enjoy the flavour. Just like the wrapped *chimaki* sweets, it is said that if one wraps the pecker up to look delicious and make love, it gives the woman new pleasure. Recalling this saying, the pair decide to try this. They wrap his knob with thin cotton cloth and have a session, getting great pleasure. After that it was common when thinking of the Higozuiki stem to wrap the penis.

(Teacher) 'Pretty Osan's pussy's now ready—to the beat, with your little rod'

(Boy) 'Yes, sir. Gotcha!'

• • • about your good looks.

When your husband is being playful in bed, don't take advantage of his good mood, and tease or make fun of him.

After making love, don't scrub your husband's pecker too hard.

It is not unusual that most who enjoy the ways of love will always faithfully follow the above precepts, • • • •

* After the stem has been dried, it was also used as a dildo. The original *Onna imagawa* explains the history of the 'Tango no sekku' festival on the fifth day of the fifth month from its origins in China to Japan, when *chimaki* dumplings are eaten and armour is displayed in the houses where there are sons. See the illustration of *higozuiki* on opposite page.

七夕おどりの事

七月七日を七夕(しつせき)といふて、
 てら子(こ)やには男女のでし子を
 打(う)まぜて、おどりを(おど)をもよふす。
 むかしは師匠(しせう)がおんど(おんど)をとり
 てはやせしと也。男女の子ど
 もはこしをつかひ、身をもみ
 て、たのしむ。是すなはち
 かう(か)くのかたちをまなびし
 也。かけごゑはそれ／＼そこ
 らをやつとせい、がつてんじや
 ともがけども、いまだわらん
 べなれば、かわのむげざる一
 物にてたはぶるゝゆへ、かわ
 をへだてゝ恋をするといふこゝ
 ろをもつて、けんぎ(けんぎ)うしよく
 女をまつり、子供おどりをそ
 うすとかや。

からずと云へども、尚(なをもつたしなむ)以嗜べ
 きこと也。先色道(まつしきどう)のまもるべ
 きには愛(あい)きやう(敬)を深く心(こころ)がく
 べし。それ夫は陽(をつと)にしてつよ
 く、女は陰(いん)にして和(やわ)らか也。
 しかるに陰は陽にしたがふこ
 と。天地自然の道理也。ゆへ
 にふう婦の道天地にたとへた
 れば、

(男) 「けふ(今日)のしうぎ(祝儀)はいのち
 のせん(洗濯)だくじや」

On the Tanabata Dance*

The seventh day of the seventh month is called 'Shisseki' (seventh night). On that evening the boys and girls of the Terakoya school are mixed together to dance. In old times the teacher would tap the beat for them to dance. The boys and girls would wiggle their hips to the rhythm and rub against each other, enjoying themselves. This was meant to teach the children about having sex. The teacher would cry out, 'There now, give all you've got!' and the boy would answer, 'Yes, sir', and wiggle his hips. But since the boy was still a child, and his foreskin had yet to be pulled back, the couple's play was said to be love separated by a layer of skin (*kawa*)**. And thus the children's dance celebrated the legend of the 'oxherd boy' and the 'weaver girl' separated by the River (*kawa*) of Heaven (Milky Way).

(Man) 'Today's celebration is a choice for a lifetime.'

• • • but one should nevertheless be vigilant and take care. First of all, to maintain the way of love, one must try to keep a thoroughly charming personality. Considering your husband to be yang and strong, a woman should be yin and gentle. Therefore, yin follows the lead of yang. Heaven and earth have their natural order. And so, the way of couples is also like heaven and earth, • • • •

* The original *Onna imagawa* has a section on the Tanabata festival history, which includes a note saying that young girls and boys dress up in summer kimonos and come out to dance.

** The humour revolves on a pun. The word 'kawa' can mean 'river' or 'skin'. The Tanabata legend is about lovers (oxherd boy and weaver girl, both stars) separated by the River of Heaven (Milky Way), who can only meet once a year on the seventh day of the seventh month.

ハハ
長
き
な
ち
く
ふ
ま
い
の
ち
う
ま

中々



ひさのこゝ
男女あつたに
てみくまへ
そめふびい
おのちもたも
とちよれ教
うりやん入
ずうのもは
うめ茶のう
ぞめはうち
はうらばい
はうらばい
うらばい
うらばい
うらばい

あきし
あきし
あきし
あきし
あきし

三



「わすれじと 行末ながく ちぎれども
けふをかぎりの いのちもがな」*

此歌の心は、男女あい^(相)ぼれ^(惚)にて、むつま

じくなじみて、あふたびごとに、いく

ち^(千代)よまでもとちぎりて、数度^(すど)かう^(交合)くも、

こん^(魂胆)たんだうぐの手をつくし、めう^(めう)葉の

きどく^(奇特)取わけ、ここちよかりければ、三

ン千^(世界)せかいが一所へよる、などはおるか、

いまはいのちもたへ^(え)くなるこちを、

よろこびてよめる也

*「わすれじの 行末までは かたければ けふを
かぎりの 命ともがな」『新古今集』儀同三司母

(男) 「さてもきついよがりやう。おれも

たまらぬ。ゆくぞく、一ツとき

じゃ」

(女) 「いつそころしてく」

Although we vow / never to forget/ I give all my life/ now to you*

This poem expresses the feelings of a woman deeply in love. The couple have grown intimate after many meetings and vowed their love forever. After making love many times and trying many positions and tricks, they have reached the peak of pleasure, as if all the thousand Buddhist worlds are one for them. The poem expresses such a feeling of contentment and satisfaction that she would not regret dying.

(Man) 'How good it feels. I can't hold on much longer. Let's come together!'

(Woman) 'Yes, now together, take me!'

* 'How difficult to vow / never to forget / today I give / all my life to you' (Mother of Fujiwara no Korechika).

ちやう
 あまの
 まい
 まい

ちやう
 あまの
 まい
 まい

ままの
 うつり
 まま

「忍びあひて ねるやそれとも わかぬま
に きを遣りてのく よわの突^{つき}かな」 *

(女) 「まあねてからいなア。ヲ、こそば」
(男) 「ちよつとお見まひ申^{まう}そふ。てもよ
ふねれたぞ」

此歌の心は、女ふかくくどかれしまゝに、
やく^(約)そく^(束)してかし^(貸)ぎ^(座)しき^(敷)にて出合、そひ
ねしけるに、おとこ^(男)あまりにはづみて、
とりかゝるやいな、きや／＼とやりての
きければ、女はおとこ^(男)のよはき^(弱)をみて、
たのみすくなく、おもひし^(歌)うたなり。

* めぐりあひて みしやそれとも わかぬまに
雲かくれにし 夜半の月哉 『新古今集』紫式部

Finally a rendezvous / shall we go to bed / before I realize / he's in and out / just one quick, feeble shot / like a shooting star*

This poem expresses the frustrations of a woman who was charmed by a man to have a rendezvous, but when they meet the man is in too much of a hurry, and makes his move so quickly that it is over in a rush before she realizes. The woman, seeing how weak the man is, loses faith.

(Woman) 'Let's at least wait till we get into bed. Oh, that tickles.'

(Man) 'Let me just pay a quick visit. My, its already wet.'

* I have changed the reference to the 'moon behind the clouds', to 'shooting star' to suggest how quick the man was to ejaculate. The original poem is by Murasaki Shikibu: 'A chance encounter / was that you? / before I could tell / the moon was hidden / behind the clouds'.

「あらうれし 今よひの外の 思ひでに
またいく度も あふよしもがな」*

此ころは、たがひに心をかよはせしを
りから、よきしゆび有てちよつと手を打
べしと、押たをし、日ごろの思ひを今こ
そと、しめ合けれども、きうなるば所ゆ
へ、たがいに心せきて、そこ／＼にきを
やりければ、おもひでもうすかりしと、
又のあふせをたのしむ下駄をあづけし歌
也。

*「あらざらむ このよの外の 思ひ出に 今一た
びの あふこともがな」『後拾遺集』和泉式部

(男) 「七月のれいにはかならずかの所へ。
がつてんか。きがせてゆきかね
る。こなたはよいか」

(女) 「わたしもいきそうでいきませぬ。
かはらしやんすなへ」

How happy I am / not just the memory of tonight / looking forward to meeting / time and again*

This poem expresses the feelings of a woman who loves a man who also cares for her. They happen to get a chance to meet and decide this is the night and her lover makes his move on her, both thinking this is the grand moment, but since the chance came suddenly, both are anxious and worry how it will go. The poem expresses the woman's feelings that although the memory of this night will not be so great, she loves him and looks forward to meeting again, implying that she wants to give herself to him.

(Man) 'As usual in the seventh month, we're supposed to reach that special place in the heavens, but I feel a bit nervous and can't get off**. How about you?'

(Woman) 'Me. too, I feel like I can come, but can't get there. But don't change how you feel for me'.

* 'Not long for this world / if only I could / take a memory / of meeting you once more.' (Izumi Shikibu).

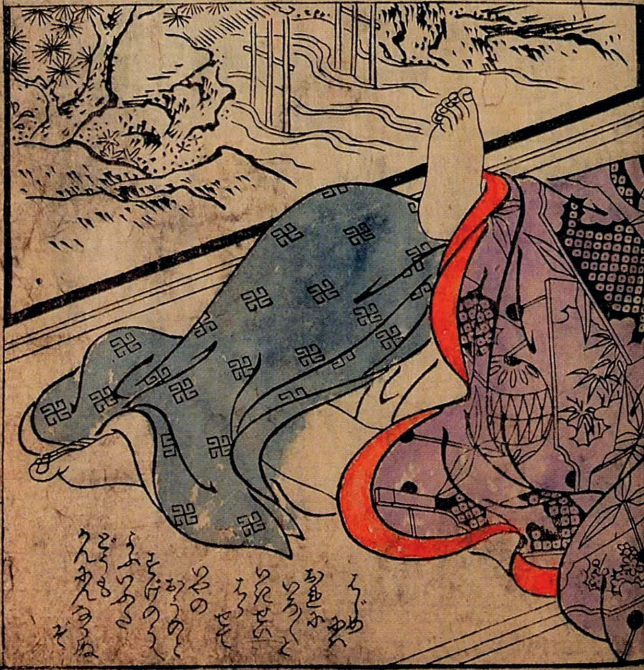
** This means more literally 'on Tanabata night we always go to the usual place'.

あはれ
おのれ
味
人
まじ
まじ



それにて
ふりて
あはれ

びんごう
ふりて
あはれ
おのれ
味
人
まじ
まじ



ふりて
あはれ
おのれ
味
人
まじ
まじ

「あら開^{ばち}や いやのおふ^うのも 味^{あじ}つけば
つられし人を 忘れ^{わす}やわせぬ^は」 *

此こゝろは、きむ^(生)すめ^(娘)のうち、くどかれ
て、いやのお^(恥)のもしぶ^(新)くにあら^(鉢)ばち
をわれしときは、心よからぬ物と、其
男をうるさく思ひしかど、たび重^{かさ}なりて
あぢを覚^{おぼ}へ、後にはこなたより持^もかけ、
此男ならではと、初^{はじ}めを思ひ出せば、も
つた^(罰)いなく、此身にばちもやあたらんと
思ふほどに、男をたつとみこがるゝ心也。

*「有馬山 いなのさ、原 風吹けば いでそよ人
を わすれやはする」『後拾遺集』大武三位

(男) 「はじめにはおれにいろく^(息)と
いき^(堪)せいはらせて、いやのおうの
とすげのう、よふいふた。どうも
かんにんならぬぞ」
(女) 「それはこらへてくださんせ。あや
まつた〜」

A virgin / shall I or not / once having tasted his pleasures / never able to forget him*

The poem expresses the feelings of a girl seduced by a man. Not really wanting to agree to sleep with him, she finally reluctantly lets him have his way. She regrets what he did to her, but after they meet more often, she begins to enjoy making love with him, and eventually encourages him, thinking he is the only one for her. Recalling the memory of the first time, she now loves him so passionately and respects him so much that she regrets her earlier coldness to him, and worries if she might be cursed for it.

(Man) 'At first you were strict and cold with me, always wavering between saying yes or no. That was too much to take.'

(Woman) 'Thanks for putting up with me. Forgive me.'

* 'Near Mt. Arima / when the wind blows / through the bamboo grass at Ina / memories stir—how could I forget you.'
(Daini no Sanmi, Daughter of Murasaki Shikibu).

(女) 「わたし(念)がねんがとゞいてうれしい」

(男) 「しんじつ(真実)がみへた。
(奇妙)きめうなことじや」

子を生ずべき事

一子(まう)をもふけんと思ふときは、女の月のさ(障)はりすぎて三日目より七日までの内、夜の丑のときか、子のとき、女の心をよくうごかしておこなふべし。又(垂柳)しだりやなぎの葉(陰干)を、かげぼしにしてのませば、かならず子とまるなり。又まじないの歌有、

「ちはやふる かみのおしへを われぞする 此(穴)あなより(稚)やゝぞうみける」
交合(かがう)の時、玉門(つひ)へ茎(へ)をあてがいて、此歌を三べんとなへておこなへば、たがひのよがり、一どきにゆくなり。おろそかにとなふべからず。

やさしき友(とも)にまじはり、仮初(かりそめ)にもあばずれ女の友(とも)には近寄(ちかよ)べからず。玉門(つひ)は陰茎(いんけい)のう(器)つわ物(もの)に極(きは)まり、茎(まら)は善悪(ぜんあく)の開(あ)らわすといへ共(ども)、夫(を)に深く思(おも)はるゝ女(をんな)は心(こころ)和(やは)らかに色(いろ)を含(ふく)み、夫(を)にあかるゝ女(をんな)は色道(しきだう)を外(ほか)になして、閨中(けいちゆう)の品(しな)うつらずして、物(もの)

(Woman) 'I'm so happy my desire has been fulfilled!'

(Man) 'It is a rare pleasure to see the depths of your feelings.'

On getting pregnant

When you want to have a child, during the third to seventh day after the woman's period finishes, from midnight first get the woman really excited with foreplay, and then about two o'clock make love to her. Further, if you take the leaves of the weeping willow, dry them in the shade and feed them to her, she is sure to get pregnant. There is also a magical poem:

Following the august deities' teachings / I now will do it / may the child be born from this hole
When having sex, take the penis and press it against the vagina and recite this poem three times, and have coitus. When you both are feeling excited and ready to climax, come at the same moment together. Make sure that you recite the poem with fervour.

• • • a woman should mix with gentle girlfriends. She shouldn't even briefly associate with wild girls. The vulva is the receptor for the penis. The cock may choose a good or bad pussy, but a woman who is deeply loved by her husband keeps her heart gentle and coquettish. A woman who is loved by her husband will be deft in the ways of sex, and not lose interest in the bedroom • • • •

一、わづしく只
 望^くを満^みてお宿^{あひやぐ}
 のひざにひざ
 へてお宿^{あひやぐ}
 へてお宿^{あひやぐ}
 へてお宿^{あひやぐ}



たぐひごころ

なる好まへんより氣のゆくことと
 への心とをなんめて移すべしと
 二人の女も云付わつてせーお女
 ついでふふふとばねんといふ女の
 ちびん多りとまぬつてをううと
 ちみれくちぢまるおかにはまばい
 ちりー母も男のおかたへへ中と
 といふもののおうじ柄あてたんの
 氣とことなるおふむううんとお
 ひふてたを柄あてたをぬり
 て寄つてこゝたのめうとつうひ
 だれがーい寄とらばあてた
 そじなるす後とてやまたのそ
 わつたはまばいしたたのそと
 衣つてつうとてめいとあつ

つひやうとならひ
 おが げいこう
 是軍中との事
 ぐんちゅう かつしこう
 かる女史の心と能
 かつめいし こころとよく
 守るるまじと先を
 まもるる まじとせんを
 み ふう
 ぬれたのも海
 ぬれたのもうみ
 史の心を和して志
 し のこころをなごしてし

(女) 「かたうてわるい」
(女) 「どうやらいくやうな」

たがひがたの事

さる好色人よがり薬のやくみ
をととのへ、是をやけんにて
粉にすべしと、二人の女に云
付おろさせしに、女つくづく
思ふやう、此やけんといふは、
女のしびんなりと聞及べり。
元よりかたち、われくが前
なる物にたれば、此おろし
刃も男の物にたとへしやと、
たいくつの折から此柄にて、
たがいの前をこそぐるなら
ば、心よからんと思ひよりて、
左右の柄につばきをぬりて、
開へさしこみ、たがいにこし
をつかひければ、少しは開を
うるほし、たいくつをはらし
ける。其後かうぐやをたのみ
て、あつらへければ、此とき、
たがいがたと名づけて、つく
りはじめしとなり。

ことあらあらしく、只壁を隔
てし相宿のごとし。日頃よく
心を附て身を任せ、一物の取
なやみ和らかに、開のあてが
い様、腰のつかひやうをなら
ひ覚へ、閨中しめやかなる女
は、夫の心を能守るなれば、
先其身のたのしみも深く、夫
の心も和してし

(First woman) 'Masturbation isn't much fun.'

(Second woman) 'Somehow I think I can come.'

On 'Double-Dildos'*

A certain person experienced in the ways of sex collected a wide range of aphrodisiacs. He had two women ground these into powder in a mortar. The two women wondered about the mortar because they had heard it said that the mortar was like a women's chamber pot. 'If we consider the original shape to be like our private parts and the grinding tool to be the man's member . . .' Thinking 'when we are bored, if we take this double-handled grinding pin and rub from each side, then we might get off', they put camellia oil on each handle and put it inside their cunts and began wiggling their hips. Gradually they began to feel good and no longer felt bored. After this they ordered one from a toolmaker and gave it the name 'tagai-gata' (Double-dildo).

• • • and deal with things roughly or carelessly. Think that you are living in an inn separated only by a wall from others, and always take care, trusting in your husband. When his pecker is weary and not responding, learn how to gently lead him inside and to use your hips in motion. It is only natural that a woman who is graceful and charming in bed and who is careful to protect his heart, too, will gain deep pleasure; her husband's heart, as well, will soften • • • •

* The section parodies the original section about making potions and the image of a young man using a rolling pin.

「うらみわび ほさぬ袖だに ある物を
恋にみちなん 名こそかなしき」*

此うたの心は、世には、こひこがるゝ男
を、へだてられ、しのびあふこともかな
はざるを、かなしむ女も有りつるに、わ
れは思ふ男にくどかれ、手もぬらさず、
思ひでせしと、よろこび、其後たびく
忍びあひて、開(き)のふちもひりつくばかり
にやりくりしければ、此上にたがいの
(浮)うき名立ならば、ほん(本望)もう也とうれしさ
の歌也。

*「うらみ佐 ほさぬ袖だに 有ものを 恋にくち
なん 名こそをしけれ」『後拾遺集』相模

(女) 「たれもきやせぬかへ。エ、つと
もふ」(②)

(男) 「ものほしきおりからじや。かほさ
へかくしたりや。たれがきても
だいじない。それゆくぞ」(大事)

‘Although I once regretted / that the bitter tears on my sleeves / would never dry / now love fulfilled
/ how could I be sad if our love be known!’*

This poem means: in the world there are sad women who love a man passionately but are far apart and unable to meet him, even in secret. In her case, she was lucky to be approached by her lover and didn’t have to fret over him to gain his affection. Thereafter, they were able to meet often and make love so often that the lips of her pussy were sore. The poem expresses the feeling of ultimate joy and how if rumours spread about them, she has no regrets.

(Woman) ‘Won’t someone see us? Oh, oh, I’m already . . .’

(Man) ‘With all the clothes hanging to dry, if our faces are hidden, then even if someone comes, it won’t matter. Me, too, I’m coming’

* ‘Although I regret / that the bitter tears on my sleeves / never dry / even more / I regret that my name is soiled’ (Lady Sagami).

わはうの
宮か
むぞれ
ま
ぬきも
こそ
と



びうくうん
やぶの男と
とぞいとうい
さのやをて
たのいじなる
とてちもん
あびてびぞり
もた首ひね
と男れど
もふくや
い門もあ
かりうや
か男は
がらう
ととびう
てり



「おとこには まかしのほだの 穴あななれば
ひぞれとまへの ぬれもこそすれ」*

此ころは、ほうばい（傍輩）の男となじみ、心
てい（体）をつくし合、すへ（末）のやくそく（約束）してた
のしみくらしける。有ときは、ちわげん（痴話喧嘩）
くはなどして、ひそり（乾反）けれ共、首くびだけに
思ひこみし男なれば、はり（張）もよほく、
かほ（顔）を見ては玉門もしどろになりて、う
るほふこと、終ついには男にしがみつき、たゞ
こらへてあやまつたと、わび（詫）たらぐに
て行はれし時の歌也。

*「おとに聞 たかしの濱の あだ浪は かけしや
袖の ぬれもこそすれ」『金葉集』祐子内親王家
紀伊

（男）「きがはれてよい。ばん（晩）までは
かん（堪忍）にんがならぬ。ついはいる。
ちよとく」

（女）「これわるいことさんすな」

Having giving my body / to him / even if angry / I get wet down there*

This poem expresses the feeling of a woman's passion for her man. The woman falls for one of her co-workers and they become intimate, finally they vow to get married and are living happily. One day they argue and have a fight. She doesn't want to give way, but because she loves him with her whole body down to her fingertips, she finds it hard to stay angry. When she sees his face she melts and her pussy gets wet. Feeling warm towards him, she finally gives in and hugs him, saying that she is sorry and asks him to forgive her. The poem expresses her feelings.

(Man) 'It's great that you're no longer angry. I can't wait till tonight. I've already come inside. Just a quick one'

(Woman) 'You naughty boy, not now'

* 'The strong waves at Takashi beach are famously fickle / but I'll not let my sleeves be dampened (nor my heart touched)'
(Lady Kii).

○ひる^{ひる}と^とな^なぐ^ぐる^ると^と来^来
 一^一う^うこ^こう^う四^四分^分一^一め^めん^ん一^一分^分
 是^是を^をと^とふ^ふて^てと^との^の
 あ^あら^らに^にて^て武^武門^門の^のま^まど^ど
 う^うあ^あら^らに^にせ^せぐ^ぐる^るあ^あら^ら
 ○[○]蓋^蓋太^太さ^さく^くる^る業^業
 西^西馬^馬丹^丹
 一^一ぢ^ぢん^んく^くう^う五^五分^分一^一め^めん^んく^くう^う五^五分^分
 一^一め^めつ^つや^や五^五分^分一^一め^めつ^つや^や五^五分^分
 一^一と^とあ^あ一^一分^分一^一う^うい^いさ^さう^う一^一分^分
 一^一と^と一^一七^七分^分一^一た^ため^めん^ん一^一分^分
 右^右八^八と^とと^とめ^めて^てあ^あは^はて^て
 と^とふ^ふさ^さと^とや^やぐ^ぐら^らん^んど^ど
 一^一う^うう^うづ^づて^てさ^さけ^けめ^めて^て用^用の^の
 ひ^ひと^と月^月さ^さく^くせ^せり^りあ^あら^らと^と
 ふ^ふく^くさ^さく^くさ^さる^るや^やり

う^うー^ーじ^じの^の理^理を^を
 ふ^ふあ^あめ^めし^しひ^ひの^の理^理
 ひ^ひて^てい^いの^の理^理の^のま^まど^ど
 あ^あら^らと^とま^まの^のま^ま
 叶^叶さ^さと^とさ^さる^るの^の理^理
 と^と難^難と^とさ^さる^るの^の理^理



女^女の^の理^理を^を
 何^何故^故と^とま^まの^の理^理
 ち^ちの^の理^理の^のま^ま
 し^しと^と初^初の^の理^理
 教^教を^をり^りの^の理^理
 成^成人^人の^の理^理

○ひろき開をせばくす薬
 一うわう「四分」一にんじん「二
 分」是二色をこにしてすずし
 のふくろに入れて、玉門にいる
 ればかならずせばくなる物な
 り。

○茎大きくす薬

西馬丹

一ちんかう 「五分」

一にうかう 「五分」

一もつやく 「五分」

一もつかう 「五分」

一としし 「五分」

一ういきやう 「一分」

一はこし 「七分」

一たうにん 「四分」

右八色をこにして、水にてこ
 ね、くるみほどにぐはんじて、
 一りうづつ、さけにて用ゆ。
 ひと月すぐれば玉ぐきふとく
 ながくなるなり。

てうるいむしけらけもの、
 るいかうくの大ていはかく
 のごとく、わけて此三生は人
 間かう色のたよりとなるもの
 ゆへ、図こゝにいだす。

たしむの道理なるに、我身の
 行ひふ埒にては、所持の開よ
 ろしきとて、夫の心に叶ざる
 を、つれなき男と難ずるは
 ひがごと也。女は愛に余れと
 いふ。是何故ぞや。皆夫に思
 はれんの基ならんこと、みな
 幼少よりの教なり。殊更男子
 は成人にしたがひ、丸

「
 〓 割注

○ Potions for making a wide cunt narrow

Mix four parts 'uwô'* to two parts carrots. Crush these two into small bits and immediately put them into a Shino incense pouch. If you put this inside the vulva, then it will definitely become narrow.

○ Potions for making the male member larger

'Saibatan' (Western Steed Potion)

Five parts aloewood, five parts frankincense,
 five parts myrrh, five parts saussurea root,
 five parts dodder [hellweed], one part fennel,
 seven parts 'hakoshi'**, four parts peach kernel

Take these eight ingredients, add water and mix them into a paste and shape into the size of a walnut. Drink it with sake and after a month your rod will become thicker.

From fowl to insects and beasts, the basics of copulation are illustrated here. These three representatives of the types are useful as examples for human fornicating, and so illustrations have been included.

• • • and grow intimate. However, if a woman is careless and thinks that her pussy is too grand, and if she fails to reach his heart, it will be a disaster having to struggle to get along with a cold-hearted man.

They say a woman can never have too much love. Why is this? It is the basis for getting your husband to love you, and it all begins from the child's upbringing and education. In particular, a man, when a youth has the hair behind his forelock shaved, and then when he reaches puberty, he has his forelock • • • •

* A perennial plant of the nettle family, originally from Siberia and north China, used in Chinese medicine; more commonly known as 'karadaïô'.

** An annual plant of the pea family, also known as 'oranda-biyu', originally from India.

「永^{なが}からむ 心^{こころ}をしらず 恋^{こひ}中の ちわ
して今朝^{けさ}は 物^{もの}をこそ思^{おも}へ」*

(男) 「そのこゝろなれば、もはや女のお
きては立たといふ物^{もの}じや」
(女) 「もふこらへてくださんすかへ」

此うたの心は、夫^{おつと}ながくそいとげん心^①に
て、女のおきてを、ねま^(寐間)にてけうくん^(教訓)し
れば、女心^(乾反)行ちがへてひぞりけるを、男
其まゝにさしおきて、ふし^(臥)ければ、女夜
あけて心^(不憫)すめやらず、ねみ^(寐乱)だれをつくろ
いて、いと^(を)しほれてよみければ、男
ふびん^(不憫)に思ひ、女の心をとげせんと、
やがて一もく^(目)おこなひしと也。

*「長からむ ころをしらず 黒かみの 乱れて
けさは 物をこそ思へ」『千載集』待賢門院堀川

Not knowing how long / your love will last / after a fight between lovers / this morning / wonder-
ing, worrying*

This poem expresses the feelings of a woman after a lovers' quarrel. The man, thinking that he wanted to live happily with the woman, lectures her in bed about how a wife should act, but the woman takes offense and gets angry. The man lets it go and goes to sleep. The woman wakes up the next morning and straightens the bedclothes, and feeling sad, recites this poem. The man feels sorry for her and wanting to show how much he appreciates her feelings, he takes her into his arms and they make love.

(Man) 'If you have such feelings, then you have already learned how a wife should be.'

(Woman) 'Can you forgive me?'

* 'Not knowing how long / your love will last / my hair all dishevelled / thoughts, too, tangled' (Taikenmonin no Horikawa).

「附合(つきあひ)の きやく(客)はかり寝(ね)の ひと夜(よ)ゆ
へ(あ)身(み)をつくさず(さ)に 恋(こひ)わたるべき」*

(男)「明(あ)ばんもよ(あ)ひからくるぞ」
(女郎)「かならずま(ま)ちまするぞへ」

此うたは、女郎にまことはなきといへども、客の心によりて、女郎も身を打こと有。しかれども附合一ぺんにかはるゝ客は、夜ごとにかはるうきふし(憂節)にて業(げう)か役(やく)かなれば、そこ(こ)に代物(しろもの)を渡して、其夜を仕まへば、きやく(客)は色(いろ)ごとしたやうに思ひ、よろこびてかへるといふ、心をよめるなり。

*「難波江の あしのかりねの 一夜ゆゑ 身をつ
くしてや 恋わたるべき」『千載集』 皇嘉門院別
当

Having a relationship / with a client / meeting only for a night / without giving myself / somehow I must convey passion*

The poem expresses the feelings of a courtesan. They say a prostitute has no true feelings, but sometimes she falls deeply in love with a customer. However, because she must entertain a different man each night, she must somehow feign passion for each man who pays her, sending him home happy after making love.

(Man) 'Tomorrow night I'll come early again.'

(Woman) 'I'll definitely be waiting here for you.'

* 'Short like a severed reed / along Naniwa Bay / that one night / I gave myself / must I forever wait longingly for you?'
(Lady Kôkamon-in Bettô).

○好色^(好愛)てうあいの三生^(しゃう)

一^(一)にはとりは、玉子のうちより
せいやく^(生薬)にて、こうしよく^(好色)のた
すけとなり。

一かうく^(交合)のいもりは、くろや
きにして、思ふ人にふりかくれ

ば、ほれぐすりとなる。

一むま^(馬)の一物は人男女ともにこ

のもしく思ふなれば、あやかる

べき物なるゆへ右に記す。

歌に

「むま^(馬)のまらに には^(精)とりの

せひ^(井守) 身にもちて つがひ^(番)の

いもり 君にかけたや」

男女相生の事

大吉 男木女火 男木女水

男火女土 男火女木 男土女金

男土女火 男金女水 男金女土

男水女木 男水女金 右の分よし

半吉 男木女木 男火女火

男土女金 男金女金 男水女水

凶 男木女金 男木女土

男火女金 男火女水 男土女木

男土女水 男金女木 男金女火

男水女火 男水女土 以上

額より角^(すみ)を入、やがて元服^(げんぷく)さす
るは、子茎^(こせう)の革^(かわ)をむきかけ、後^(のち)
かりを切^(き)にひやうしたる教^(しやう)な
り。然れ共^(しかども)女^(に)は是^(こゝ)に准^(じゆん)ぜし印^(しるし)無^(な)
ければ、愛^(あい)きやうこぼるゝを色^(いろ)
附^(つき)しと云て、女子^(にようし)の成人^(せいじん)なるべ
し。況^(いはん)や他家^(たけけ)に行^(い)て夫^(をと)の一物^(いちぶつ)
かづを喰^(くわ)んには、朝夕^(あさゆふ)のたし

Three representative examples of animals fornicating

1. Chickens, from the time they are eggs, are used as medicine and are effective in aiding sexual activity.
2. If you take fornicating newts and char them black, and then sprinkle the ashes over the person you desire, it works as a love potion.
3. The penis of a horse is of interest for both men and women, and therefore we include the following poem.
‘Taking the tool of a horse, with medicine from the chicken, together with coupling newts, I give my all to you’

On suitability between couples*

(Reading down from the right)

Auspicious: male wood, female fire; male wood, female water; male fire, female earth; male fire, female wood; male earth, female metal; male earth, female fire; male metal, female water; male metal, female earth; male water, female wood; male water, female metal; the above are good. Relatively Auspicious: male wood, female wood; male fire, female fire; male earth, female metal; male metal, female metal; male water, female water. Not Auspicious: male wood, female metal; male wood, female, earth; male fire, female metal; male fire, female water; male earth, female wood; male earth, female water; male metal, female wood; male metal, female fire; male water, female fire; male water, female earth; the end.

• • • shaved off in his coming of age ceremony. In the same way, he has his foreskin first peeled back, and then later, snipped a bit at the front, celebrating his becoming a man. However, a woman does not have the same kind of ceremony to mark becoming a woman. A girl’s heart warms with love and gradually her face begins to glow with colour and charm, as she becomes a woman. Especially since a woman marries into another family and will many times welcome her husband’s penis, • • • •

* This follows the original.

「玉の緒よ たへなばたえよ 此宜きは
しのぶかたなく よがりもぞする」*

此ころは、つゝしみふかき女有て、い
かやうに行ひても、身もだへ計にてよが
り声をいださず。男思ふやうは、女の方
にこのむ所へ、かりさきのまはらざるゆ
へにやと、有時ふう婦一こんくみて、女
の心うかれし折から、妙業を用、女を上
へのせて、一物をのぞませ、思ひのまゝ
につかはせければ、妙やくのきどくにや、
女声を上て、今はいのちも、たへなばた
へよと、よがりし歌也。

*「玉の緒よ たえなばたえよ ながらへば しの
ぶことの よわりもぞする」『新古今集』式子
内親王

(女) 「上へのるのは、どふやらもつたい
なふてはづかしい」
(男) 「こよひは思ひでをさせふぞ」

“The jeweled thread of life / should it break / let it sever / I could never have imagined / such pleasures”*

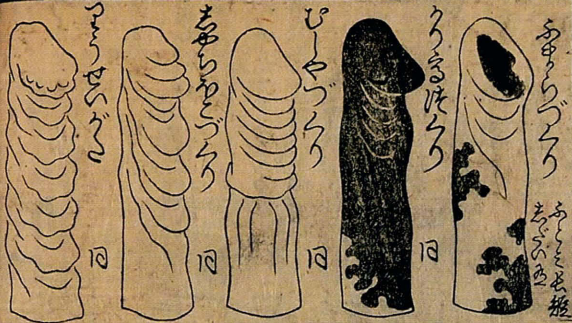
This shows the feelings of a most proper and prudent woman. When making love, no matter how they did it, she would only wriggle about, never letting out cries of joy in orgasm. The man thought that perhaps the top of his prick was not reaching her sensitive spot. So, one night when the couple were making love, after the woman had become excited, he tried an unusual technique, and had the woman come on top of him, telling her to use his cock as she wanted. Somehow the trick worked like gold, and the woman cried out in pleasure. The poem expresses the unbelievable joy of orgasm for her.

(Woman) ‘I feel a bit embarrassed being on top.’

(Man) ‘Tonight will be one you’ll never forget.’

* The jewelled thread of life / should it break / let it sever / for if I live / I won’t be able / to hide my love’ (Princess Shokushi).

大松系流張舟の図



かき厚く電報

身もろくも
進みぬ

もふとく
たの
ふ
す
て

ふすまがたてふ

と云ふ生ひうとす

わさも物ふ小判の

古今

中々も然とし

のゐるかまじにそ

と
ひめ
な
は
は

まなわすゝ有年まなわすゝ

ふも^{もろ}通^ある^さ花^が木^き等

葦のかげに

胃根
淺蓋
一

中らるんは

作
爲
乃
國

上
五
五

少
子
祔
志

海のからみへ

女攝五門代耕

[illegible]

七

大松原流張形の図

ふまらづくり ふとみ長短し

だ有

かり高づくり 同

むしやづくり 同

しやちほこづくり 同

りうせいがた 同

茎のから名づくし

男根 陰茎 一物

まら ろでん つく

作蔵 ほぞ 道具

てれつく 玉茎 ずべ

ぶち きね しごこ

開のから名づくし

女根 玉門 代物

へき 開 はち

陰門 ちよく 玉穴

たれ 女前物 うす

なみ厚く愛教を守るならば、

縦令賃とも楽み深く、又猥に

はしたなければ、富と云共夫

にうとまれ、あたかも猫に小

判のごとし。只浮世の中は、

色も恋も心の水のながれにこ

そと思ひめぐらすべし。草木

あまた有中にも色有花木は

Illustrations of Ômatsubara-style dildos*

‘Without head’ [all come in different sizes and lengths]

‘Tall head’ [same]

‘Warrior Head’ [same]

‘Gargoyle Head’** [same]

‘Shooting Star’ [same]

An extensive list of nicknames for the penis***

Nankon (root), *inkyô* (membrum virile), *ichimotsu* (thing), *mara* (cock), *roden* (pecker), *tsuku* (prick), *sakuzô* (willy, dick), *hozô* (shaft), *dôgu* (equipment, tool), *teretsuku* (ding-a-ling, horn), *tamaguki* (stalk), *buchi* (knob), *kine* (rod), *shijiko* (old man)

An extensive list of nicknames for the vulva

Nyokon (female organ), *tsubi* (honeypot), *shirumono* (beaver), *beki* (pussy), *kai* (cunt), *hachi* (twat), *inmon* (female genitalia, pudendum), *choku* (‘bowl’, punani), *hitsu* (box), *tare* (snatch), *memeko* (fanny), *usu* (‘pestle’, tail)

• • • she should be careful both night and day to keep herself charming. If she does this, then even should she be poor, she will have deep pleasures. On the other hand if a woman is careless, even if she is wealthy, if her husband does not like her, it will be as useless as giving gold to a cat. Truly in this floating world you should realize that both sexual allure and love are like water flowing from the heart.

Among the grasses and trees, those with colourful flowers • • • •

* This parodies the famous ‘Ogasawara’ guidebooks on etiquette.

** The term actually refers to the mythical fish figures, somewhat curled, that adorn the roofs of Japanese buildings, gargoyle-like, to ward off fire.

*** The English words are not translations in most cases but possible similar terms. This section on words is modelled on a similar section in the original on Japanese terms, which was a common section in women’s textbooks.

「我^{わが}まへは 汐^{しほ}干^ひにみへぬ 沖^{おき}の石^{いし} 人^{ひと}
こそしらね かわくまもなし」*

此うたは、みめ^(見目形)かたちのすぐれし女^(房)ぼう、
夫におくれて、後家^(堅固)けんごにつとめくら
しけるに、みな人このもしく思へ共
よう顔^(容)びれいといふ、もとより正^(ただ)しく家
を守るなれば、いゝよる者なかりける。
有時舟^(遊山)ゆさんに、いでられ、やうじつと
めんとて、つゝみ^(堤)に上りける。供の男^(不敵)
ふてき者^(有無)にてうむなくおしたをし行^(おこない)ける
時、か^(後家)のごけ、かねてこのみしといふ心
なり。

*「我がそでは 汐干に見えぬ 沖の石の 人こそ
しらね かわくまもなし」『千載集』二条院讀岐

(男) 「どふもかん^(堪忍)にんがなりませぬ。お
ゆるしなさりませ。もふ^(う)はいりま
した」

(女) 「これ三介、めつ^(滅相)そふなことをしや
る。ア、く」

My private parts / are never dry / like the rocks off shore / always under the tide / yet no one knows*

This poem expresses the sentiments of a beautiful wife who lost her husband when still young. She is steadfast in her duties as a widow. Even though many desire her, because she is stunningly beautiful, and naturally proper and dutiful managing her house, no one approaches. One day she goes on a boat outing, while still remaining proper and modest. One of the men in the group is bold by nature, and approaches. Without waiting for her approval, he makes love to her. The poem expresses the widows feeling that in fact she still has sexual desires.

(Man) 'Sorry I can't hold myself back. Please forgive me, I've already slipped inside'

(Woman) 'Now, Sansuke, what do you think you are doing! Ah, ah, ah...'

* 'My sleeves / are never dry / like the rocks off shore / always under the tide / yet no one knows' (Nijô-in no Sanuki).

交合^{かうがう}のかへことば
 さいあい んじ
 まくばへ いち義^ぎ
 ぼうじ 色^{しよ}きよく
 やりくり ぼする
 おこなふ まつり渡す
 とる せしめる
 んんかう へぐ
 わがう きめる
 女^めあふ つなぐ
 たれかく いたす
 ごす むすぶ
 つるむ おす
 陰茎^{いんけい}図
 龍火^{りうくわ}せい
 たぐれかは おゑ筋
 かりかしら 樋^ひはら
 かりきわ すなずり
 いらか つりかは
 すくち

寵愛^{ちやうあい}をうくるためしにひとしければ、
 能々^{よくよく}つつしむべし嗜^{たしなむ}べし。

右女令川一帖者依皆人懇望処而染筆誌

女^{をんな}をなびける身持^{みもち}の伝^{でん}

男^{おとこ}はかたち^{かたち}つくらずして、さつぱりと、
 口^{くちう}中^{ちゆう}きれいにし、髪^{かみ}いやしからざる様
 に結^{ゆい}、ふうぞく^(風俗)ぎやうぎ^(行儀)に見せて、物^{もの}
 云^いかるく、なめるにはあらず。只^{ただ}すな
 をに心^{こころ}やすく云^いなせば、女^{をんな}の心^{こころ}にわ物^{もの}
 のい^いやすき、お^おゆかしき男^{おとこ}と、心
 よく思^{おも}ひて、はやくなれ近^{ちか}よるが恋^{こひ}の
 はじめぞかし。す^すがた古風^{こふう}に見^みすれば、
 人も心^{こころ}をゆるし、女^{をんな}にちかよるも目^めに
 立^たず、尤^{もつと}小^こむすめ^(遊)ゆう女^{をんな}のたぐひは、
 はでなるをこのむもあれど、是^{こゝろ}いろに
 有^あず。いたつてはでなるはいやみあり
 ていろけ^(色気)をうしなひ、女^{をんな}おそれしり
 ぞくと知^しべし。ずいぶん^(随分)いやみをはな
 る、がよきなり。

A list of euphemisms for intercourse*

(Reading from right from top to bottom)

Saiai (making love), inji (copulating), makubae (coupling), ichigi (carnal knowledge), bôji (bedroom antics),
 shikikyoku (fornication), yarikuri (making it), bobosuru (screw), okonau (doing it), matsurivatasu (coitus), toru (take),
 seshimeru (shag), inkô (tow), begu (bonk), wagô (mate), kimeru (win), me-au (mate), tsunagu (coupling), tarekaku
 (making wet), itasu (do it), gosu (nooky), musubu (couple), tsurumu (copulate), osu (fuck)

Illustration of the male member**

(Reading clockwise counter)

Ryûkasei (shooting star), tagurekawa (foreskin pulled back), karikashira (head), karikiwa (edge), iraka (roof tile),
 suzukuchi (orifice), sunazuri (belly) tsurikawa (strap), hibara (conduit), oesuji (erection muscles), negiwa (root)

• • • are cherished, and humans are the same, so take special care to be careful and keep your charms.
 The above 'Admonitions for Woman' was written and published in response to your requests.

On the secrets of comportment to capture a woman's heart

A man should not obviously fix himself up too fashionably; rather he should keep his person sharp—his teeth clean, his hair not in too dashing a style. He should not be flippant, and always show himself to be reserved in manners and never contemptuous of others. It is best to be straightforward and gentle in speech, and then it will be easy to reach a woman's heart. She will think of you warmly as gentle and refined, and soon feel at ease with you, and this is the way you both can become intimate and fall in love. If you show yourself to be somewhat old fashioned in comportment, then people tend to relax in your presence, and you will not be noticed as being offensive when approaching women. Young women and courtesans tend to prefer more flashy types, but this is not the attraction of real charm (*iro*). Too flashy dress makes one look cheap, seedy and less attractive (*iro*). You should know that women avoid such types. It is definitely best to stay well clear of being considered a seedy character.

* These are not really translations but similar English terms.

** This image parodies the illustration of the koto and shamisen musical instruments.

六開撰の図ろくかいせんづ

此六開はわけて多く取おこ

なふ女(色)しよくなればこゝに

いたす。

妾てかけ

(妾)「ヲ、せうし。(笑止)わるいことせずとほ

んまにしいなア」

(男)「手を出して、あし(足)をいたゞく

たこ(蛸)つかなじや」

A Selection of Images of Six Famous Pussies

Women in these six types of jobs are often in affairs, and so we illustrate them here.

The Mistress

(Mistress) ‘Oh, this is too much! Stop fooling around and do it the usual way.’

(Man) ‘With your arms and legs extended, it’s like making love with an octopus!’



下女^{げぢよ}

(男) 「おかみにわみなぎよしん^(は)なつた。

きづかない^(②)」

(下女) 「まあまたんせ。にわ^(庭)のひを^(火)けし

てくるはいな^(わ)ア。もふ^(ふ)いれさん

した」

The Servant Woman

(Man) 'The mistress knows about us, so don't worry.'

(Servant Woman) 'Wait a second. I'll just put out the garden lamp and be right back. What!? You're already inside!'



乳母うば

(乳母)

「此やうなよいわ(和子)こを、何もかも

ふうみ(風味)をみねば、人手にはわた

されぬ」

The Wetnurse

(Nurse) 'After tasting all the delights of this youth, I'll never let him be with another woman.'



芸子^{げいこ}

(芸子) 「おまへのいろ^(色)にとを^(う)からなるき

でござんした」

(男) 「そ^(袖詰)でつめはわれらのみこんだぞ」

The Geisha

(Geisha) 'I thought you were sexy the first time I laid eyes on you.'

(Man) 'You're all mine now, from head to toe.'



仲居^{なかゐ}

(男) 「ゑい^(酔)さましに「もく^(目)ゆか^(う)ふ。酒ま

らであ^(味)ちがよい」

(仲居) 「ヲ、いやおかんせ。此やうな大

きなものでは、わたしはいやく。

たれぞか^(来う)ふぞ^(え)へ」

Waitress

(Man) 'To sober up, how about having a fuck with this little fellow. Saké'll taste great with him.'

(Waitress) 'No way! I don't want anything this big. No way! Someone! Come here!'



後家^{ごけ}

(後家) 「此やうによいことは、是までお

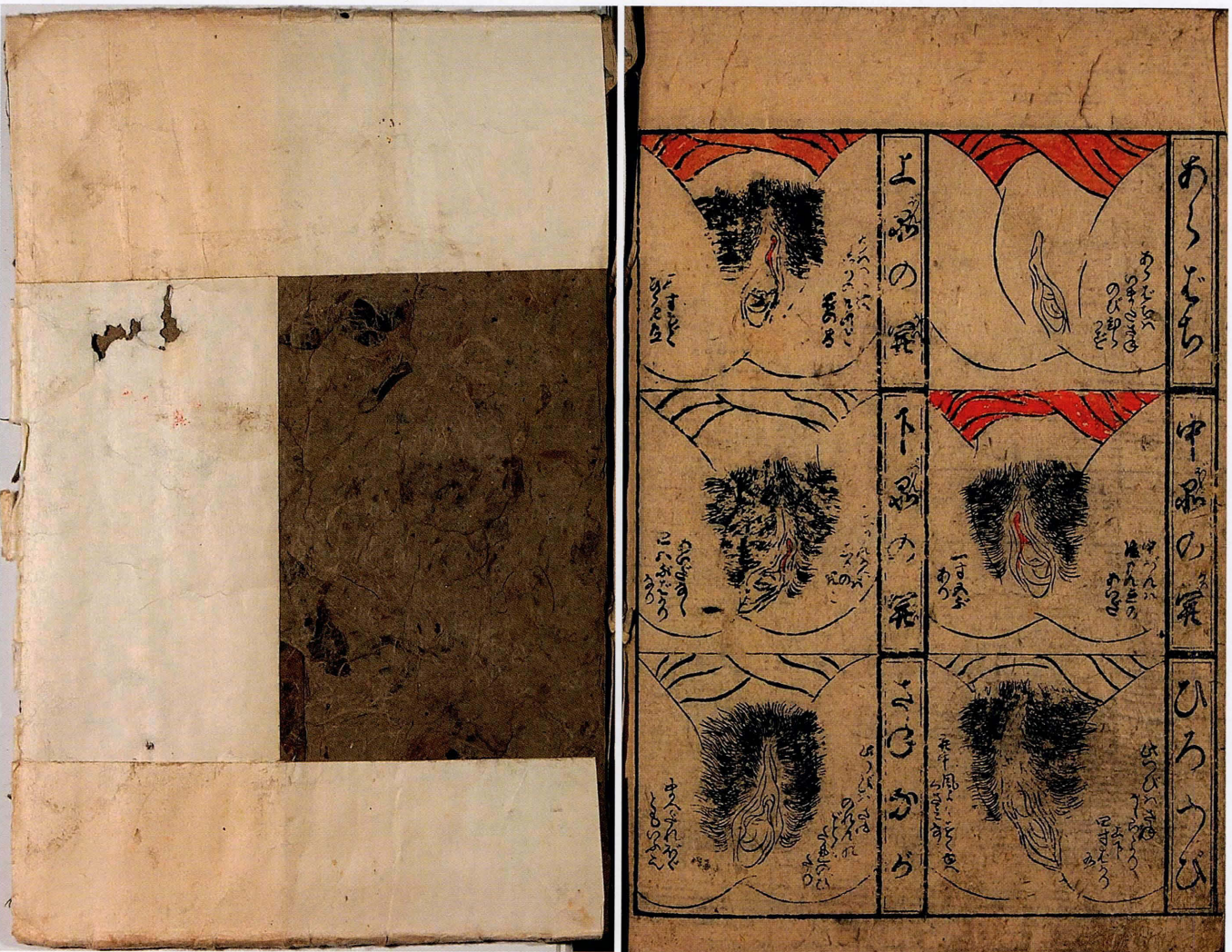
ぼへませぬ」

(男) 「かはゆうござりますか」

The Widow

(Widow) 'I've never had anything this good before.'

(Man) 'Do you find me attractive?'



「あらばち」^(新鉢) あらばちはいまださねのびひらかず。
「上品の開」^(上附) うはつきはしりのけつと開の間三寸ほどひらき有。
「中品の開」^(ぼん) 中ぼんは後もん迄のあいだ一寸五ふあり。
「下品の開」^(かい) 下ぼんかい^(開)はしりの穴とあいだなく四五ふばかりなり。
「ひろつび」^(実頭) 此つびはさねかしらより上下四寸ばかり有。開
中風よくすくゆ^(急)へくさみなし。
「さねなが」^(実暖簾) 此つびはさねのれんのごとくさねのびたり。ま
へだれぼぐともいふ也。

(Reading down from right)

‘Arabachi’ is a virgin, the vulva still unopened*.

‘A high-ranking vulva’ is about three inches from the anus.

‘A middle-ranking pussy; there is a space of an inch and a half till the anus.

‘A low-ranking cunt’ extends almost to the anus, with less than half an inch to spare.

‘Hirotsubi’ This cunt has folds well above and below the clitoris as much as four inches each way. With so many folds for air, it tends to smell.

‘A long face’ is a pussy that has long lips over the clitoris, like drapes. It is also called the ‘hanging cunt’.

* These seem to be a direct parody of the ‘six famous poets’, the final illustration in the original.



たゞく。

かぶとかた

まらおへざるあいだにきせておこ

なふべし。すべていきりたるとき

ははめがたし。

よろひがた

へのをつばきにてよくぬらし、

さほにはめておこなふべし。

たがいがた

ゆにてあたゝめ、女たがいのつび

へはめかけ、いだき合つかふ。

どうかた

これも一もつのいきらざるうちに

さほへはめておこなふ。いらかに

てちよし。

ひめなきがた

つかひやうよろいがたにおなじ。

すべてゆにあたゝめつかふてよ

し。

なまこのわ

かりくびへはめて、玉門をよくつ

ばきにてぬらし、さしこみおこな

ふべし。

女悦薬「長寿丸」

つばきにてよくくだき、かりがしら

へぬり付おこなふ。

かもしわ

うなぎ

なまず

どぢやう

あわび

玉子

くじら

しやけ

ながいも

せり

さんせう

じねんぢよ

くり

ごま

こんぶ

ごぼう

そば

くろ豆

竹のこ

大こん

はす

はす

はす

はす

はす

はす

はす

はす

はす

はす

Illustrations of effective tools and toys for the bedroom*

- Kujiri* Put over your index finger, warm and use to caress the vulva.
- Rin no wa* The ring goes over the penis. Each time you go in and out it gives pleasure to the woman.
- Higozuiki* You wrap this string around the trunk of the penis before entering; or you wrap the penis head.
- Azuma-gata* Warm in water and then put over the penis to masturbate
- Rin no tama* This is placed inside the vagina before entering. It moves around inside making the woman feel pleasure. When finished it can be removed by patting her bottom.
- Kabuto-gata* These 'helmets' are put on the penis head before erection. It is difficult to put on once you have a complete erection**.
- Yoroi-gata* This 'armour' is put on the penis after it is moistened well with saliva.
- Tagai-gata* This 'double-dildo' should be warmed in water and then used by two women who masturbate together.
- Dôgata* This, too, is put on the penis before ejaculation. It gives pleasure to the woman.
- Himenaki-gata* This is used in the same way as the *yoroi-gata*. Make sure to warm in water.
- Namako no wa* This 'sea slug' ring is put over the penis head. Make sure that the vulva is moist before entering.
- Yogari-kusuri* This 'Chôjumaru' (elixir of long life) is an aphrodisiac to bring pleasurable orgasms for the woman. Crush and mix well with saliva and apply to the head of the penis before sex.

Foods effective for sex***

Duck, chicken, geese, eel, carp, catfish, pike conger, loach (*dojo*), skate (ray), abalone, oysters, eggs, octopus, whale, cod, salmon, yam, Chinese yam, *sanshō* pepper, parsley, *ji'nenjo* yam, chestnuts, sesame, *konbu* seaweed, lotus, burdock root, bamboo shoots, *soba* (buckwheat), *daikon* radish, black soybeans.

* This corresponds to the list of other books for women on the final page of the original.

** In the Settei *shunga* book, *Bidô nichiya nyochôkei* (c. 1764–71), this is described as a condom.

*** The original has a list of foods recommended for women during pregnancy, which suggest mostly vegetables, legumes and roots in contrast to the emphasis on protein here, although there is some overlap.



表紙

改再
正板

女
今川
教文



見返し

女今川おしへ文



〔目録〕

○女教訓読書本目録

- 女大学宝箱
- 女小学教草
- 女蒙求艶詞
- 婦人教訓書
- 女今川教文
- 女訓身持鑑
- 女教訓鑽袋
- 女用玉手箱
- 女七宝操庫
- 女教補鑽袋
- 女學則

- 女庭訓御所文庫
- 女堪忍記倭文
- 女中庸瑪瑙箱
- 女五常訓大和織
- 女朗詠教訓歌
- 女用智恵鑑錦織
- 女要新珠文庫

此(説)どく書本目録は人の娘たらんもの、いとけなくて手習(伊勢)けいこのひまもあらば、百人一首いせ物語などの文につづきて、此目録にあるの文をよませ玉ふべし。女はぐちにおろかなれば、此文をよませてよき方へ導引(みちびき)の便となす。



官女

かきつむる藻くさをいかが
思ふらん 浪になれたる和
歌のうらん

腰元

春かけて葉さき色づく若楓
さもあらましを何いそぐら
ん

武家

春日山かすめる空に千早振
神のひかりはのどけからま
し

町娘

ほのぼのと花のよこ雲明そ
めて さくらにしらむみよ
しのの山

百姓

たをやめの袖打はらふ村雨
に 取るや早苗の植もなら
はず

町の室

八雲たつ出雲八重垣妻ごめ
に 八重垣つくるその八重
垣を

尼

千代能がいただく桶のそこ
ぬけて 水たまらねば月も
やどらず

湯女

有間山君が御幸もとしふり
ぬ たのむしるしを神もあ
らわせ



神職

君待て二度^{ふたたび}すめる川水に
千世そふ春の御禊をぞせし

職人

秋さむきねやの扇の風たへ^(そ)
て 雲のおりめの月ぞかく
るる

海女

白浪のよするなぎさに世を
すごす あまの子なれば宿
も定めず

傾城

我恋はみののお山の一つ松
結し心いまもわすれず

御家御門弟

女今川

今川になぞらへて女をいま
しむ制詞の條々
一常^{つね}の心ざし無嗜^{ぶしなみ}

七草の文

正月七日を五節句の始とす。此日を人日ともいひて、上御一人より下万民に至るまで、芹(御形)五行なづなはこべら仏の坐すずなすしろといふ七種の草を粥に煮て食する事故実なり。是を食すれば万病を除き邪氣を払といへり。今も民家に若菜をかゆに入て食し、これをふわかしといふ。此いわれ、正月は一年の初にして、ふるきをさり新を向ふ時なれば、貴賤上下おしなべてかくはいわひたわむれ、さまざまの遊びをなしてもことわり也。

にして女乃道不_レ明事みちざらあきらかなら

一若き女の無益のみや寺わかくむやく(宮)てらへ参たのしむ事まゐり

一小事をも愚にして考なせうじをうかかんがへ

く何かと誹謗する事ひぼう

一大事をも弁なく我ここじわきまへわが

ろ打

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一小事をも愚せうじをうか
ろく考かんがを付
か_レ邪ひ濟やくとる事
一大事じは怠たい意い無む
なく我わがを海うみお

曲水の宴の事

三月三日和漢ともに曲水の宴といふことありて、流るる水の辺へ出て水上より盃をながし、そのさかづき我前へ来るまでに唐土にては詩をつくり、日本にては歌誹諧連歌のたぐひを作す。けんそう天皇の御時始りたれども、今は堂上にたへたり。いまにても歌はいかいなどをなされたまふ御方は、年々曲すいの遊言とてそく座の歌曲あり。

曲水の宴の事
三月三日和漢ともに曲水の宴といふことありて、流るる水の辺へ出て水上より盃をながし、そのさかづき我前へ来るまでに唐土にては詩をつくり、日本にては歌誹諧連歌のたぐひを作す。けんそう天皇の御時始りたれども、今は堂上にたへたり。いまにても歌はいかいなどをなされたまふ御方は、年々曲すいの遊言とてそく座の歌曲あり。

○小野小町

出羽郡司小野の良実の娘なりと拾芥抄に云。出羽の郡司といふは乃那の守ふて今乃那代に仁明天皇文徳天皇の比の今と名を乃達人あり。況んはちもよき金重とも名をぬけたり。たかく歌のやうな娘はかたがたのふかき花のやうなり。小倉山荘にて百人一首を筆作の時、古今集より廿五首の歌を撰び玉ふ内の歌也。



古今集 春の下 第二の巻

花の色はうつりにけりな

いたづらに 我身よにふる

ながめせしまに

なごめ

まに

曲水の宴の事

三月三日和漢ともに曲水の宴といふことありて、流るる水の辺へ出て水上より盃をながし、そのさかづき我前へ来るまでに唐土にては詩をつくり、日本にては歌誹諧連歌のたぐひを作す。けんそう天皇の御時始りたれども、今は堂上にたへたり。いまにても歌はいかいなどをなされたまふ御方は、年々曲すいの遊言とてそく座の歌曲あり。

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明和三年迄凡九百四十二年になる。

とけ人に語事

一主親のふかき恩を忘れて忠孝疎になる事
一夫をかるしめ

古今集 春の下第二の巻

花の色はうつりにけりな
いたづらに 我身よにふる
ながめせしまに

○伊勢の御
 前大和守從五位上藤原の繼陰が娘なり。後撰集に伊勢の御息所とあるゆへは、寛平法皇に近く宮仕へして行明親王を生めり。ゆへに(伊勢)いせの女御ともいふ。在五中將業平一年いせへ下りし時に、故ありて此いせの御と御別れの歌をば盃の内に女御より「かち人の渡せどぬれぬ縁にしあれば、といふ上の句をかきて送られければ、また相ふ坂の関は越なん、といふ下の句を業平より送られける。是歌かるたの初なり。此歌は新古今より出る十五首の内なり。同年迄凡九百四十一年になる。



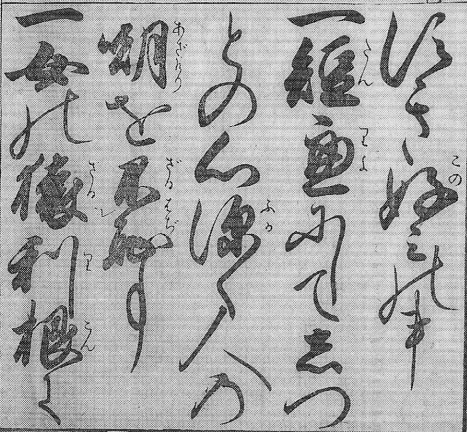
三月二日(上)といふ。唐土周の世より初れり。今日蓬を用て草の餅を作る。昔は鼠麴草にて作り、先祖を祭りしともいへり。此餅を食すれば百病を除ゆへ也。此日童女のたわむれにひいな遊として、少き人形翫事有。雛遊の事は源氏物語に見へ侍れば、いにしへより有し事にや。又源氏に十にあまりぬる人はひいな遊はいみはべるものとあれば、十歳より中にする事ならんか。此もて遊びに裁縫食事の器物を専らとする事、みな女子のしよくぶんなれば、いとけなき時よりもこれらを手なれさせんといわれなるべし。

新古今集 第十一恋歌の一
 難波がたみじかきあしのふしのまも あはでこのよをすぐしてよとや
 伊勢の御
 前大和守從五位上藤原の繼陰が娘なり。後撰集に伊勢の御息所とあるゆへは、寛平法皇に近く宮仕へして行明親王を生めり。ゆへに(伊勢)いせの女御ともいふ。在五中將業平一年いせへ下りし時に、故ありて此いせの御と御別れの歌をば盃の内に女御より「かち人の渡せどぬれぬ縁にしあれば、といふ上の句をかきて送られければ、また相ふ坂の関は越なん、といふ下の句を業平より送られける。是歌かるたの初なり。此歌は新古今より出る十五首の内なり。同年迄凡九百四十一年になる。

新古今集 第十一恋歌の一
 難波がたみじかきあしのふしのまも あはでこのよをすぐしてよとや

驕に長じて道をおそれざる
 事
 一道にそむきて榮るものを
 うらやみ願ふ吏

一正曲にありて
ふまをこ
河ひ
一正ひと長い
座頭成はる



一 正直にして衰たるもの
 をかろしむ事
 一 遊びに長じ或は座頭或
 は見物

95

七月七日を星合といふ。斎諧記といふ
 摺紀に、人妻にふとてまき
 牛織女の二星よりまきぬ
 夜今我が天の川と渡り相
 あやめいと我國に待たふ
 織女と田機娘はまきと田機
 どもりつと和彦ともあはれ
 候ふありことと巧匠とい
 候ふは七夕まつりといふ
 を代まねけりといふ事
 ともあやめいとまきぬ
 いはれども常男かとおつて
 もまきぬといふこと
 きやうと唯まきとて
 候ふは七夕まつりといふ
 候ふは七夕まつりといふ

ゆいひまき
 人をとり
 人の中言を
 人の熱を
 身だのひま

○右近
 右近の少将藤原季繩の娘なり。此季繩
 の少将なる故に、右近と名付たり。此
 歌拾遺集には題しらずとあれども、大
 和物語には、男のわすれじと万の更を
 かけてちかひけれども、忘れにける後
 にいいやりけるとあり。
 身を捨て人の命をおしめども
 有しちかひのおぼ多やはせん
 此歌の心にて聞へたり。是は定家の歌
 なり。拾遺集より撰び出す所の十一首
 の内なり。
 明和三年迄凡六百六年になる。



七月七日を星合といふ。斎諧記といふ
 文に、天上にて牽牛織女の二星もとは
 夫婦たる故、今夜は天の川を渡り相あ
 ふといへり。我國の神道には織女を田
 機姫、牽牛を田機彦ともいへり。是和
 漢とも祭る儀式あり。これを乞巧奠と
 いひ、俗には七夕祭りといふなり。近
 代手跡指南を家業とする家々に七夕祭
 り有。いづれも童男女をあつめて音楽
 をもふけ、めい／＼うつくしきゆかた
 帷子を着て踊り遊ぶこと、此故事によ
 ると知るべし。

○右近

右近の少将藤原季繩の娘なり。此季繩
 後に交野の少将と号すれども、娘右近
 の少将なる故に、右近と名付たり。此
 歌拾遺集には題しらずとあれども、大
 和物語には、男のわすれじと万の更を
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 此歌の心にて聞へたり。是は定家の歌
 なり。拾遺集より撰び出す所の十一首
 の内なり。
 明和三年迄凡六百六年になる。

明和三年迄凡六百六年になる。

まよひ万事につき人をそ
 する事
 一人の中言を企て人の愁
 を以て我身をたのしむ更

拾遺集 第十四恋歌の四

わすらるる身をば思はず
 ちかひてし 人のいのち
 のおしくもある哉

○石大乃乃保母
 愛衣偏寧女を東三条入道関白兼家の
 妻なり。蜻蛉日記といへる文の作者た
 りしが、拾遺集に詞書をして此歌あり。
 其詞事に入道撰政ある時まかりたる門
 をおそくあけたりければ、外に立わづ
 ろふと云入て侍りければ、かかるうた
 をはやくもよみていだせる事、奇妙の
 わざなり。和歌の達人はいふもくだし
 けれども、此人本朝古今の美人抄三人
 の内なりとぞ。この歌拾遺集十一首の
 内なり。
 同年迄七百七十六年に成る。



八朔田面の文
 八月朔日を田面と云ふは、在方
 にてはけん見といふて、百姓の米を田
 に作りながら、今年の米はみいりが何
 ほどあるとて、つもりあぐる地頭の役
 義なればとて、百姓衆中田畑にいでて
 けん見の役人中をさま／＼響応しても
 てなす。是を田面の節句といふ。しか
 るに近年は上古とちがひ、田畑も天下
 の泰平なるにしたがひ、ひろくなるゆ
 へにものごと公なり。

一道具衣裳等
 己暉麗みくしき事
 一貴も賤も世
 けふふさしき事

○右大将道綱母

藤原倫寧女にて東三条入道関白兼家の
 妻なり。蜻蛉日記といへる文の作者た
 りしが、拾遺集に詞書をして此歌あり。
 其詞事に入道撰政ある時まかりたる門
 をおそくあけたりければ、外に立わづ
 ろふと云入て侍りければ、かかるうた
 をはやくもよみていだせる事、奇妙の
 わざなり。和歌の達人はいふもくだし
 けれども、此人本朝古今の美人抄三人
 の内なりとぞ。この歌拾遺集十一首の
 内なり。
 同年迄七百七十六年に成る。

八朔田面の文

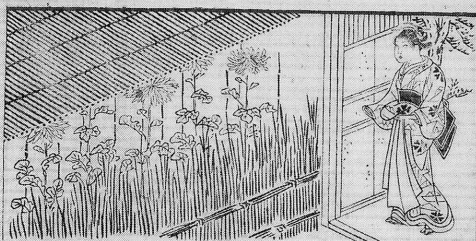
八月朔日を田面の節句といふて、在方
 にてはけん見といふて、百姓の米を田
 に作りながら、今年の米はみいりが何
 ほどあるとて、つもりあぐる地頭の役
 義なればとて、百姓衆中田畑にいでて
 けん見の役人中をさま／＼響応しても
 てなす。是を田面の節句といふ。しか
 るに近年は上古とちがひ、田畑も天下
 の泰平なるにしたがひ、ひろくなるゆ
 へにものごと公なり。

拾遺集 第十四恋の四

歎きつつひとりぬる夜の
 あくるまは いかに久し
 きものとかはしる

一道具衣裳等己暉麗にし
 て召仕見ぐるしき事
 一貴も賤も世のはかなき
 事を

九月九日と重陽といふ。世俗に菊の節
 世俗に菊の節といふ。今日菊酒をのむことあり。
 今日菊酒をのむことあり。此酒をのめば邪をさけ命をのぶるとい
 此酒をのめば邪をさけ命をのぶるといふ説によると見へたり。もろこしにて
 菊の花をのめば邪をさけ命をのぶるといふ説によると見へたり。もろこしにて
 菊の花をのめば邪をさけ命をのぶるといふ説によると見へたり。もろこしにて
 菊の花をのめば邪をさけ命をのぶるといふ説によると見へたり。もろこしにて
 菊の花をのめば邪をさけ命をのぶるといふ説によると見へたり。もろこしにて



菊の節といふ。今日菊酒をのむことあり。
 今日菊酒をのむことあり。此酒をのめば邪をさけ命をのぶるとい
 此酒をのめば邪をさけ命をのぶるといふ説によると見へたり。もろこしにて
 菊の花をのめば邪をさけ命をのぶるといふ説によると見へたり。もろこしにて
 菊の花をのめば邪をさけ命をのぶるといふ説によると見へたり。もろこしにて
 菊の花をのめば邪をさけ命をのぶるといふ説によると見へたり。もろこしにて

つとむといふ共側近くな
 つとむといふ共側近くな。つとむといふ共側近くな。つとむといふ共側近くな。
 つとむといふ共側近くな。つとむといふ共側近くな。つとむといふ共側近くな。
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 つとむといふ共側近くな。つとむといふ共側近くな。つとむといふ共側近くな。

九月九日を重陽といふ。世俗に菊の節

句といふ。今日菊酒をのむことあり。

此酒をのめば邪をさけ命をのぶるとい

ふ説によると見へたり。もろこしにて

は家々に茱萸をふくろへ入升にかけ、

菊花酒を呑。是はむかし汝南の桓景と

いふ者仙人費長房にならひて、ふしぎ

に災をのがれたる故事よりおこれり。

又今日栗子飯をくふことと和漢ともにあ

り。此時栗熟して味よろしき故也。民

家には此日三月三日の如く離遊をすれ

ども、堂上にはかつてなき事。

不^ず弁^{わきま}氣^へ随^あする事

一人の非^ひを見るを以て我

知^ち有^{あり}とおもふ吏

一^{しゆ}出家^{つけしやもん}沙門^{さんもん}をた

つとむといふ共側^{そば}近^{ぢか}くな

るる事

一我^{わが}分^{ぶん}際^{さい}をしらず或^{ある}は驕^{おごり}

り或^{ある}は不足^{ふそく}の事

あ
人
名
盡

性	水	性	金	性	土	性	火	性	木
七秀次紫乃三	清春若松秋香	作乃石子松香	傳次錫分光葵	長卷絕學民無	久吟竹林蝶傳	庫高乃陳莊瑞	吾若菊圃飛瑞	豐乃菊墨朱益	梅包不麻糸類

下ノ面を
わきまへと
るうふま
一曾坊々
おてへ

○後日二司の母

を清け出さる所は中國の
道法に空しくは微細な二司
保國から啓蒙するもの、母
なり獨考不中の國自通ひ
そめぬ人比とのちよりり
ふとのいふおのれを
をわづとてうへつゝふ
と世のおつたやうに
やとをたふしきべとをれ
一といひつゝふを
後示すまゝなる人其ゆゑ
さふひをせん人其ゆゑ
いふふ今も成るさうな
して死したところのものが
あり
い奇にお金より提出せむ
十八番の内あり
十枚と云ふ
七番と十六番とあり

新古今集



木	茂 萬民百 米房梅色品
性	麻弁類豐道勘園末益
火	吉岩菊國龜茂庫高為
土	際艷塩久吟花近市度
性	藤中竹林蝶嶋長盡縫
金	峯民為重傳京蘿里雪
性	傳次勝歌光琴作常石
水	千松霜舶改秋崎熊虎
性	清春善樵秋雪庄勝初
松	正淺七秀沈蘭常三

○儀同三司の母

高階成忠の娘にて中ノ関白道隆の室にて、儀同三司伊周公中宮定子等の母なり。詞書に中の関白通ひそめ侍る比との更なりし歌とかや。此歌の心は幾とせをふるともわすれじとはいへども、世のありさまかわりやすきならひなれば、わすれじとは思ひ給ふべきなれども、後に忘れ給はん。其時にうき思ひをせんよりは、今なさけふかさに、今日をかぎりにして死にたきとの歌の心なり。此歌新古今より撰出せる十五首の内なり。

明和三年迄凡七百七十六年になる

一下人乃善悪をわきまへ
めしつかふ
 ず召仕やう不_{ざる}正吏
しうとくしうとめ
 一舅姑にそまつにして人
 乃そし

新古今集 恋歌の三巻頭
也
わすれじの行末まではか
たけれど けふをかぎり
の命ともかな

○紫式部

新古今集 雑の上

上東門院に仕ふ鷹司殿の官女なり。越前守為時の娘にて、右衛門の佐宣孝にかして大貳の三位が母也。始は藤の式部といひしに、門院より官女達に被迎て草紙作らしめ玉ふに、此藤の式部は江州石山寺に参詣して、一七日通夜して後、大般若經の裏に草稿書写して源氏物語を筆作して、此巻の内に藤つば若紫の卷言妙きだい成故に、藤と若紫の縁によりて紫式部とは改名し侍る。此歌も新古今集より抜書十五首撰述の内なり。

同年迄凡七百七十六年に成



仕立物の文

仕立物の文

着物を縫仕立するには、まづ吉日をあらび絹をたつべし。されどもきうなるときは、あしき日にてもよき日にてんじかへる歌あり。此歌を三べんとなへ、ずいぶん心をおとしつけたつべし。いそぐ物なればこころをせきてするゆへに、随分心をおとしつけてたつべし。小袖のたちやうは、人ぐめんく寸尺の好あればしるすに及ばず。先着類をぬいかる時、はりの数をとくとよみて、又ぬいしまひにはり

上東門院に仕ふ鷹司殿の官女なり。越前守為時の娘にて、右衛門の佐宣孝にかして大貳の三位が母也。始は藤の式部といひしに、門院より官女達に被迎て草紙作らしめ玉ふに、此藤の式部は江州石山寺に参詣して、一七日通夜して後、大般若經の裏に草稿書写して源氏物語を筆作して、此巻の内に藤つば若紫の卷言妙きだい成故に、藤と若紫の縁によりて紫式部とは改名し侍る。此歌も新古今集より抜書十五首撰述の内なり。

仕立物の文
一、縫子に疎にして他人の
他人の嘲
ばらさばす
男、なまた

たら初といふ所漢文
 子に振休の對に依れども
 けりなりともさうめうめう
 釣目されまの宮にありつ
 田のうとされ今とさうめう
 唐土のありと織の緒とさう
 入るも初めさうめうなり
 此とあり依れりなりとさう
 ぬとありさうめうなりと
 けりなりとさうめうなり
 初めなりとさうめうなり

一人の心
 寄るも
 うい
 右の條
 女道

101

倭言葉

惠命院僧正といへる人つくれり。海士乃藻芥といふ文にくわしく見へ侍れども、ここに畧す。むかし内裏仙洞には諸々の飯ものに美名をつけてめされたもふなるゆへに、当坐にこのことばを聞ては、さしあたりめいわくするものなれば、ここにくわしくするすのみ。

○米を うちまき
○みそを おむし
○醤油を おひたし

きりくくか
きりくくか
きりくくか
きりくくか
きりくくか

○和泉式部
上東門院の女房大江の雅政の娘なり。和泉の守道貞の妻となる。仍て和泉式部と号。小式部を生たり。袋艸子に定頼卿四条大納言にとふて曰、式部赤染いづれかすぐれ候や。泉式部は実を得たる歌よみのさまにこそ侍らさんめれ。口にまかせたる事どもに、かならず目にとまる吏ども誦たへ侍りと有。辞世に

だりがはしくなく嗜吏はめづらしからずといへども、猶以つゝしむべき事也。先

後拾遺集 第十三恋の三

あらざらむこのよの外の思ひ出に 今一たびのあふよしもがな

○和泉式部
上東門院の女房大江の雅政の娘なり。和泉の守道貞の妻となる。仍て和泉式部と号。小式部を生たり。袋艸子に定頼卿四条大納言にとふて曰、式部赤染いづれかすぐれ候や。泉式部は実を得たる歌よみのさまにこそ侍らさんめれ。口にまかせたる事どもに、かならず目にとまる吏ども誦たへ侍りと有。辞世に



水は水火は元の火にかへしけり
思ひしことよ失はざればこそ
此歌後拾遺集より出る十五首の内なり。
明和三年迄七百七十六年になる。

○大貳三位

河海抄小倉の局といふ也。紫式部が娘にて
大貳成平が妻となる故に、大貳の三位とい
ふ。後冷泉院の御母の^(乳母)として狭衣物語の
作者なり。狭衣は源氏物語と世にならびて
人の知れる文なり。かれぐなるおとこの
おぼつかなくなどいひたりけるに由めると
の後拾遺集の詞書なり。



後拾遺集 卷十二

- 香物かうく
- 甘酒あまくこん
- 酒くこん
- ひしほあまむし
- しんこしらいと
- だんこいしく
- すり木こがらし
- 切きヒひをうぐひす
- 紅おいろ
- ちさお葉いろ
- 水おひや
- 剃刀おもたれ
- 餅おあし
- 屋食かちん

あまむし
しらいと
いしく
こがらし
うぐひす
おいろ
お葉いろ
おひや
おもたれ
おあし
かちん
おこご

○大貳三位

河海抄に文の局といふ也。紫式部が娘にて
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人の知れる文なり。かれぐなるおとこの
おぼつかなくなどいひたりけるに由めると
の後拾遺集の詞書なり。

後拾遺集 第十二恋の三
有馬山いなさき原風吹け
ば いでそよ人をわすれや
わする

家を可^{まも}守^もには、第一慈^じ悲^ひ深^{ふか}
くただしく心懸^{こころ}べし。夫^そ天^{てん}
は陽^{やう}にしてつよく、地^ちは

- 香物かうく
- 甘酒あまくこん
- 酒くこん
- ひしほあまむし
- しんこしらいと
- だんこいしく
- すり木こがらし
- 切きヒひをうぐひす
- 紅おいろ
- ちさお葉いろ
- 水おひや
- 剃刀おもたれ
- 餅おあし
- 屋食かちん



○寝る事をおしつまる
○起るをおひるなる
○髪洗をおくします
○握飯をむすび
○ぬかをまちかね
○升を四ほう
○こんにやくをにやく
○引飯を干もじの粉
○ほし瓜をほりく
○とふふをおかべ
○きらずをおかべのから
○でんがくをおでん
○ぼた餅をおはぎ
○ごまめをことのぼら
○のりをものじ
○湯のこをおゆのした

陰いんのやう和わ五
ふく陰いんを
陽やうのやうふく
とふふのやうふく
とふふのやうふく
とふふのやうふく

のみち天地てんちの
とふふのやうふく
とふふのやうふく
とふふのやうふく
とふふのやうふく

○寝る事をおしつまる
○起るをおひるなる
○髪洗をおくします
○握飯をむすび
○ぬかをまちかね
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○ぼた餅をおはぎ
○ごまめをことのぼら
○のりをものじ
○湯のこをおゆのした

陰いんにして和やわか也。しかる
に陰いんは陽やうにしたがふこ
と、天地自然しぜんの道理だうりなる
故に、夫婦ふうふ

(道)
のみち天地てんちにたとへたれ
ば、夫をを天のごとくや
まひつゝしむべし。地は
天の恵めぐみをうけて

女妙藥療治手箱庭

○ちちのやぶれたるには、なすびのひね(茹)たるを焼てさいくぬるべし。また丁子を粉にして水にてのむべし。

○さんご大べんけつするに(産後)

当帰 川芎 枳殼

防風 各壹分づつ甘草二分

かけ合せんじのむべし。

○さんご小べんに血をするには、ごしつ(産後)を一味せんじてのむべし。

○さんごらんきするには、きりんけつを(産後)

こにして壺分づつひや水にてのむべし。

○ちちふそくちぶさのやわらかなるには、(乳)黄芩五分、とうき武分五リン、ねぶかの

ね壺すづつせんじ久しく飲べし。又(普)ふだんごま塩を食べし。

○大病産後などには、必髪ぬけをつるなり。かや三つ、くるみ式つ、このてがしは

拾分、三品つき合、ゆき水をとる置、びん

水につかふべし。

○顔色白くするには、ずいぶん新しきす

きとほる玉子三つ壺に入、よき酒にひた

し、よく包てをくべし。廿八日して取出

し、毎夜く白みばかりぬるべし。き

万物を生るにより、夫を(たつ)貴むは是皆女の孝行の道也。仁義礼智信の五常いづれも人の行へき

道なれ共、取分守るべきは仁の道也。されば幼時よりやさしき友に交り、(みだり)仮初にも猥がはし

女妙藥療治手箱庭
○ちちのやぶれたるには、なすびのひねを焼てさいくぬるべし。また丁子を粉にして水にてのむべし。
○さんご大べんけつするに
当帰 川芎 枳殼 防風 各壹分づつ甘草二分 かけ合せんじのむべし。
○さんご小べんに血をするには、ごしつを一味せんじてのむべし。
○さんごらんきするには、きりんけつをこにして壺分づつひや水にてのむべし。

○ちちふそくちぶさのやわらかなるには、黄芩五分、とうき武分五リン、ねぶかのね壺すづつせんじ久しく飲べし。又ふだんごま塩を食べし。
○大病産後などには、必髪ぬけをつるなり。かや三つ、くるみ式つ、このてがしは拾分、三品つき合、ゆき水をとる置、びん水につかふべし。
○顔色白くするには、ずいぶん新しきすきとほる玉子三つ壺に入、よき酒にひたし、よく包てをくべし。廿八日して取出し、毎夜く白みばかりぬるべし。き

万物を生まるにより、夫を貴むは是皆女の孝行の道也。仁義礼智信の五常いづれも人の行へき

道なれ共、取分守るべきは仁の道也。されば幼時よりやさしき友に交り、仮初にも猥がはし

うろくろぬくは石灰をならして餅
き友ふはまゝ
○ほくろぬくには、石灰をならして餅
米をたてざまにはんぶんさし込ておく
べし。もち米くさりたるをのりにをし、
ほくろのかしらを針にてやぶり、此
くすりをつけおくべし。三日ほどには
ぬけおつるなり。
○いぼをぬくには、天南星そのままに
して酢にてねりつぶして、いぼおつる
までつけべし。

き友ふはまゝ
○ほくろぬくには、石灰をならして餅
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ぬけおつるなり。
○いぼをぬくには、天南星そのままに
して酢にてねりつぶして、いぼおつる
までつけべし。

○相模
源頼光の娘大江の相模守公資の妻た
る故に、名付て相模といふ。本名は乙
侍従といふ。此さがみは歌道上古の達
人とす。又長久二年弘徽殿女御の歌合
に、左りの頭を相模よみしなり。此歌
は永承六年内裏に歌合の有しとき読し
歌なりといふ。八雲御抄に内大臣頼宗
公長家卿、其外顯房兼房等衆議判のよ
し、此歌合の所にあり。後拾遺集より
出る所の十五首の内なり。



○相模

なるところはあしく、玉子又きれめに
ならばつけてをくべし。
○ほくろぬくには、石灰をならして餅
米をたてざまにはんぶんさし込ておく
べし。もち米くさりたるをのりにをし、
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くすりをつけおくべし。三日ほどには
ぬけおつるなり。
○いぼをぬくには、天南星そのままに
して酢にてねりつぶして、いぼおつる
までつけべし。

後拾遺集 第十四恋の四

うらみ佐ほさぬ袖だに有
ものを 恋にくちなん名
こそおしけれ

き友には近寄るべからず。
水は方円の器にしたがひ、
人は善悪の友によるとい
へる事、実かな。

○祐子内親王家の紀伊

○祐子内親王家の紀伊
祐子内親王は後朱雀院の第四の皇女にして、母は中宮祐子敦兼親王の娘なり。第四の宮なれども、きさき腹の娘なれば、一の宮といふにや。金葉集堀川艶書合等には一ノ宮紀伊とあり。此宮は後三条院の御兄弟なり。紀伊守重経が妻女となりたる故に、名付て紀伊といふ。

○わきかは石ろくせふ三分はらや一分をばよくすりまぜ、随分よき酢をせんじかへし、その酢にてねりてぬるべし。五六度もぬればなをるなり。ただしならろくせふはあしく、ゑの具につかふ上々吉の石緑青はよし。または(生)姜(姜)しやうがのしぼりじるもよし。ふだん(胡)粉(粉)ごふんをぬるもよし。



わきまゆ
たりーれ淡の
かけしや袖ろ
あき浪の
あきもろそとれ

此歌は金葉集より出る所の五首の内なり。
明和三年迄凡八百七十六年になる

金葉集 第八恋下

おとに聞たかしの浜のあだ浪は かけしや袖のぬれもこそすれ

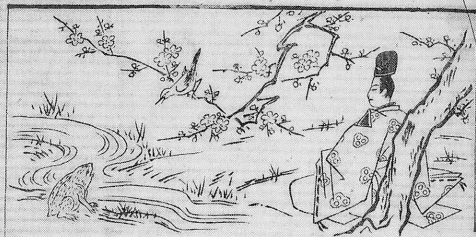
この故に家をよくだもつ女は、正ことを好、家を猥にする女は、えならずあやしきを好よし、人々申

○わきかは石ろくせふ三分はらや一分をばよくすりまぜ、随分よき酢をせんじかへし、その酢にてねりてぬるべし。五六度もぬればなをるなり。ただしならろくせふはあしく、ゑの具につかふ上々吉の石緑青はよし。または(生)姜(姜)しやうがのしぼりじるもよし。ふだん(胡)粉(粉)ごふんをぬるもよし。

この故に家をよくだもつ女は、正ことを好、家を猥にする女は、えならずあやしきを好よし、人々申

此妙葉集は婦人療治手箱庭といふ文より、其一二を抜出したり。猶委しくは元の本にて見るべし。

なるあはれとてあつたゆゑにも
 昔あつた頃の風物ふかしの
 こととてゝたふゝあつた
 ぢやうけんといふに、附け
 大和の國とて天の寺の栴
 に二つの塔を建ててとて、成
 さん、ぼんを建ててまゝト
 ちふ小蛇の足形になつた
 初をたてたふふふなれども
 あつたふふふの位象に
 足象のふふふあつた
 足象のふふふあつた
 たりにも人さすれあつた
 足象のふふふあつた
 人同にふふふあつた

[illegible]

仍依此の如く
 今く密内者
 此て和之漢の
 今くびは
 仍方々に
 今く

るに、
我身わがみの

おこなひ
行よこしまにして、召仕めしつかひ
の者ものよろしからざるをせ

大	吉	男木女火	男木女水
男火女土	男火女木	男土女金	

男火女土	男火女木	男土女金
男土女火	男金女水	男金女土

男水女木 男水女金

半吉

男火女火

男
上
女
金

男水女水

1

—

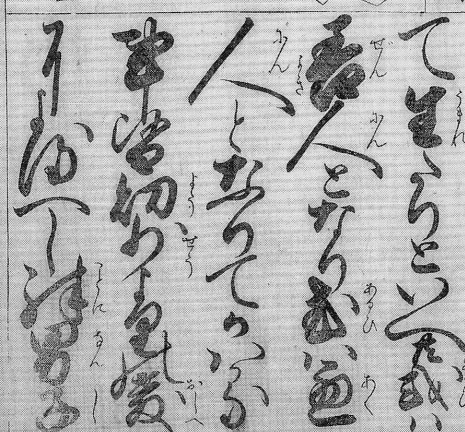
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男
士
女
子

男金女少

男水女火
男水



て
ま
ら
と
つ
た
め
い

毒どく人ひとととなりなりおお魚うい

人
と
考
て
の
家

中常切り下るる爰

不
過
一
時

男水女火
男水女土
以上

小笠原流所収

)

0.

みづき

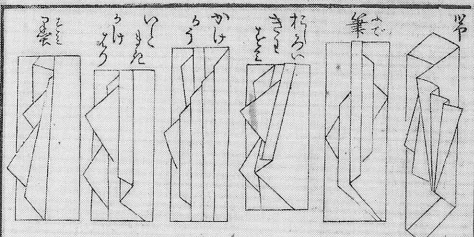
あふぎ

くさのはな

六の七

て生うまれたりといへ共、或あるひは善人ぜんじんとなり、或あるひは惡人あくじんとなりてかはる事、皆幼少ようせうよりの教おしへによるべし。殊こと

男子なんし



待賢門院堀川
 たいけんもんいん
 たいけんもんいんは春宮太夫大納言公実の
 娘にて侍しが、白河院の御猶子として
 鳥羽院の後にて、崇徳院後白河院の二
 代ともに御母宮なり。堀川は村上の皇
 子具平親王末やう、六条の右府顯房の
 まこ、神祇伯顯仲の娘なり。
 貫之の歌に
 あさなくけづれるつもる落髪の
 みだれて物を思ふころかな
 とあり。
 此歌小倉山色紙の撰に千載集よりゑら
 ぶ十三首の内なり。
 明和三年迄凡六百五十六年に成。

待賢門院堀川
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 たいけんもんいんは春宮太夫大納言公実の
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御印

筆

おしろいきわすみ

かけかう

いとまきかけはり

墨

○待賢門院堀川

たいけんもんいんは春宮太夫大納言公実の

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みだれて物を思ふころかな

とあり。

此歌小倉山色紙の撰に千載集よりゑら

ぶ十三首の内なり。

明和三年迄凡六百五十六年に成。

には師を取、学問を勤さ
 せ、身を治る道を習むる
 も有といへ共、女子には
 教人稀也。女子はいく

千載集 第十三恋三
 長からむ心もしらず黒髪
 の 乱れてけさは物をこ
 そ思へ

○皇嘉門院別當

法性寺関白忠道公の娘なりけるが、崇徳院の后にして、文安六年二月廿七日に院号を付給ふ。是近衛院の御准母也。別當は大皇太后宮すけ俊隆娘なり。別當と云は皇嘉門院の要用の吏等、諸事何事にても物吏をつかさどる職の役女なり。千載集の詞書に、摂政殿の歌合に、旅宿に逢恋といへる心をよめると有。

此歌は千載集より出る十三首の内也。同年迄凡六百三十六年になる。

結納荷物請取吏

千載集 第十三恋歌三
難波江のあしのかりねの
一夜ゆへ 身をつくして
や恋わたるべき

ほど程なくて他家に行、夫に
したが、舅姑につかふまつ
るべき事なれば、親の元
にとどまるは暫のうちに也。

目録

- 一 真綿 五把
- 一 巻絹 何卷
- 一 御酒 何樽
- 一 帯代 何枚
- 一 御看 何種
- 以上
- 月日 何某
- 何某殿

結納荷物受取の式
は委敷は画本双葉
種に見ゆる。ここ
に署す。

右の品に受取を使者取次にこひける時は、
此目録のうらへ受納をくわしく認べし。
又荷物目録はしうとより婿へつかわすゆ
へに、

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結納荷物請取吏

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- 一 巻絹 何卷
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種に見ゆる。ここ
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112

女高くとはいやくとも、和歌の心がけを
 第一にする時は、悪きみちにもまよわず。
 世の中のあしきよきとわかれる事なれ
 ば、まづ歌を読ならひたまふときは、目
 に見へぬ鬼神をもやわらげ、とけかぬ
 夫婦中もむつまじくなるなり。その歌を
 ころろがけ玉はんならば、まづ歌の文を
 見たまふべし。別其歌書の外題をここ
 にする。女子のひまには心がけ給ふべし。

朝の夜にけし
 なく花もさる
 りふもさる人
 かなしき人
 見らふ下

新書目録
 一 百人一首
 一 新百人一首
 一 三十六歌仙
 一 女歌仙
 一 新女歌仙
 一 伊勢物語
 一 源氏物語
 一 栄花物語
 一 枕草紙
 一 うつぼ物語
 一 竹取物語
 一 はちかづき

人よ花もさる
 かなしき人
 見らふ下

歌道女心得文

女高くとはいやくとも、和歌の心がけを
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 世の中のあしきよきとわかれる事なれ
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- 一 枕草紙
- 一 うつぼ物語
- 一 竹取物語
- 一 はちかづき

嘲なし。猥にはしたなく
 拙ければ、富といふとも、
 志有人には疎れ、はづか
 しめらるべし。惣而

人の善悪を知給ふべきに
 は、其人の愛る友を見て
 知べし。我に勝る友を好
 己に劣る友を不_レ好

一宇治拾遺
一大和物語
一古今集
一後選集
一拾遺集
一後拾遺集
一金葉集
一詞花集
一千載集
一新古今集

右古今より合八品の歌書、是を八代集といふ。是に十三代集を加へて廿一代集と呼ぶに、しるし女重法とす。

は、貞女の志也。但かくいへばとて、人を撰べからず。是は悪友を近づくる事なかれと云也。貴賤に不限、衆

○式子内親王

後白河院第三の皇女、母君從三位成子大納言季成卿の娘なり。大炊御門の齋院、又は萱齋院とも申奉り、此内親王は女房にはすぐれてきゝて侍る。さまざま此の思ひいれたる歌をば、かの有家、雅経、道興、家隆も読ぬきがたくや侍らんといふ。新古今集に此歌の詞書に、百首の歌の中に思ふ恋の心しをとなり。小倉色紙に有。新古今集より出る十五首の内なり。明和三年迄凡五百九十六年になる。



○式子内親王

後白河院第三の皇女、母君從三位成子大納言季成卿の娘なり。大炊御門の齋院、又は萱齋院とも申奉り、此内親王は女房にはすぐれてきゝて侍る。さまざま此の思ひいれたる歌をば、かの有家、雅経、道興、家隆も読ぬきがたくや侍らんといふ。新古今集に此歌の詞書に、百首の歌の中に思ふ恋の心しをとなり。小倉色紙に有。新古今集より出る十五首の内なり。明和三年迄凡五百九十六年になる。

新古今集 第十一恋歌一

玉の緒よたへなばたへよ
ながらへば しのおるこ
とのよはりもぞする

明和三年迄凡五百九十六年になる。

○二条院讃岐
二条院は後白河院の第一皇女、母は経実卿娘也。讃岐は多田の満仲公の孫、兵庫守仲政の孫、源三位頼政の娘なりしが、歌をよむ事どれくよりもおとらぬ歌なるよし、定家卿の給へりとかや。此歌は千載集第十二恋歌の部二名による恋といへる題によめると、詞書にくはしく見へたり。此歌小倉色紙を撰ぶ時に千載集より出る十三首の内なり。



- 一新物撰集
- 一續後撰集
- 一續古今集
- 一續拾遺集
- 一新後撰集
- 一玉葉集
- 一續千載集
- 一續後拾遺集
- 一風雅集
- 一新千載集
- 一新拾遺集
- 一新後拾遺集
- 一新後古今集

人愛敬なくしては万調がたし。我心の善悪ためし知むと思はば、諸人出入の時
は善と思ふべし。又招

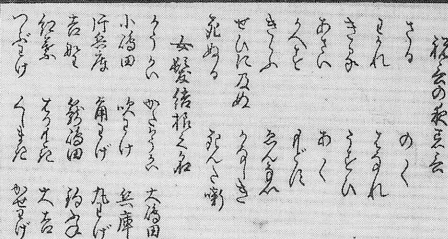
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- 一新勅撰集
- 一統後撰集
- 一統古今集
- 一統拾遺集
- 一新後撰集
- 一玉葉集
- 一統千載集
- 一統後拾遺集
- 一風雅集
- 一新千載集
- 一新拾遺集
- 一新後拾遺集
- 一新統古今集

千載集第十二恋歌二
我がそでは汐干に見へぬ
沖の石の 人こそしらね
かわくまもなし

人愛敬なくしては万調がたし。我心の善悪ためし知むと思はば、諸人出入の時
は善と思ふべし。又招



少き波もあはれ
 河はふちひき
 かなふ下流世
 中に流るるの
 流れあふの流るる

此の世に
 物多しと云ふ
 事大に日月に
 草木を以て
 して其の多し

さるのく

わかれ
はなれ

きる
うすひ

あさい
あく

かへす
もどす

きらふ
ゑんない

ぜひに及ぬ
かなしき

死ぬる
死んだ嘶

女髪結様の名

かうがい
かたかうがい

小嶋田 吹わけ

片兵庫
角わけ

吉野
籠嶋田

紅葉はりもどきさ

つふわけ くしまき

大嶋田

兵庫

丸わけ

釣ふね

大吉

かせわけ

とも疎^{うと}み音信^{をとづれ}なき時は、

わがおこな　ただ
我行ひ正しからずと知べ

し。
只ただうきよ浮世中に、
清すむも濁にごる

も心の淵ふちの水の流ながれにこそ

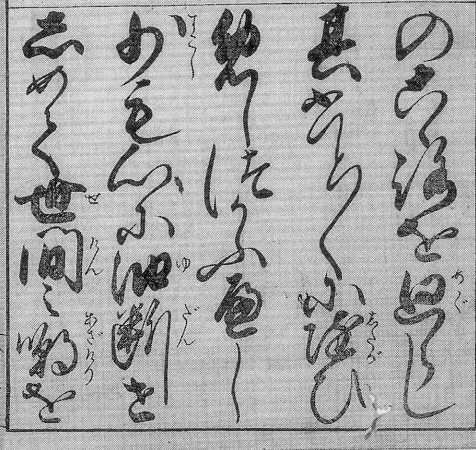
とおもひ廻すべし。
数多あまた

の人を召仕事、大かた

じつげつ
さうもく
てら

ちうやじひ

とくに
ひるよる

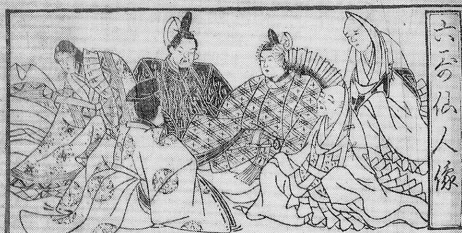


漢の軍滅く
 所は福なり
 乃ち方終つ
 るひ色に
 滅くは

117

此一巻は昔より我が家に
板行ありて羅山の君子
林氏道春先生に書
けりといふ反古なるを
予古人に所望
て永く携ふべき
に違ひ比類焼して
其板のなをの抄りて
女今川本文なるを代
長友松軒の筆跡と
小尾雪抗齋の画工
貴にうつりてあるを
今人の教ぬも、
極まれに再考而已
目出度日

右女今川一帖者依
書肆近江屋海堂
丁亥孟春
青蓮院宮御門人
玄海堂書



六歌仙人像

伊勢物語教訓女二	女筆初瀬川三
花王いせ物語絵抄全	国尽名所玉章全
伊勢物語女訓大全	女今川教文全
風流源氏双六全	女尺統艶文箱全
風流艶双六全	文簞百人九重錦全
明和	
いつつのとし	
やよひ	
目出度日	

大坂心齋橋南二丁目角
御書物所 洪川彦太郎

此一巻は昔より我家に板行有て、羅山の君子林氏道春先生の書捨玉ひし反古なりしを、予古人に所望して永く桜木に寿しに、迨し比類焼して、其板行名のみ残りて、女今川本文なるに、近代長友松軒の筆跡と北尾雪抗齋の画工み貴により、予急なれども、人々の教にも成べきかと桜木に再考而已。

目出度日

六歌仙人像

伊勢物語教訓文二

花王いせ物語絵抄全

伊勢物語女訓大全

風流源氏双六全

風流艶双六全

明和

いつつのとし

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目出度日

右女今川一帖者依書肆懇望而染筆誌

丁亥孟春

青蓮院宮御門人

玄海堂書

女筆初瀬川三

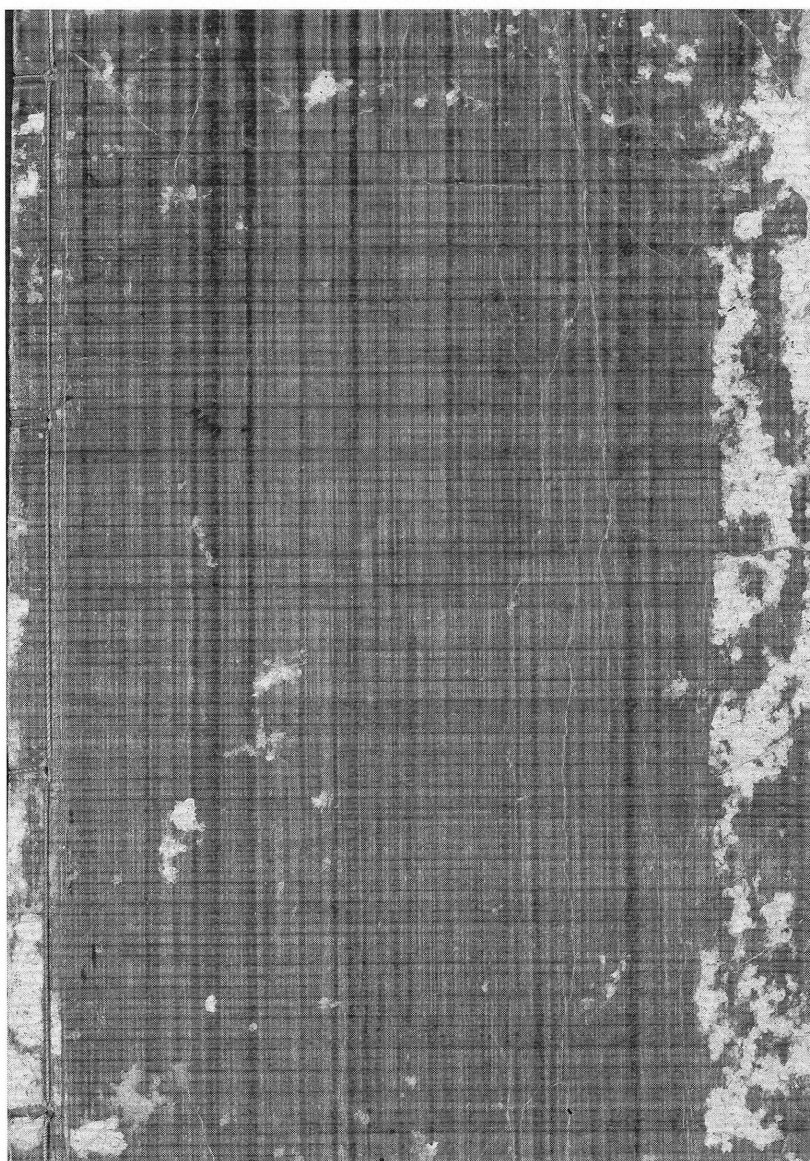
国尽名所玉章全

女今川教文全

女尺統艶文箱全

文簞百人九重錦全

大坂心齋橋南二丁目角
御書物所 洪川彦太郎



裏表紙

sections in the book directly parody the original.

My interest in Settei was initially sparked during explorations of the roots of the distinctive portrait style of the Osaka actor-print artist Ryûkôsai Jokei (active 1777–1809). Settei's depictions of the body, both in *shunga* and in non-*shunga* paintings and publications, were an influence, I believe, on Ryûkôsai; both artists also wrote that when drawing the human figure, one first imagined him or her naked, before drawing the clothes. Settei's (and Ryûkôsai's) relatively fleshy and realistically portrayed bodies were different from the popular Edo style of portraying women (*bijinga*) or Kabuki actors, particularly *onnagata*, by their contemporaries such as Suzuki Harunobu, Katsukawa Shunshô or Ippitsusai Bunchô. Settei's *shunga* books also have a fleshy warmth about them which is distinctive.

Texts Used

The text used for this edition was formerly in the Richard Lane Collection and is now in the collection of the Honolulu Academy of Art. I am grateful for permission to use this book for publication. It was printed originally only in black ink; this particular book has been coloured in by hand, a practice that was not unusual at the time for books published only in black ink. I hope that more works from the Lane collection, particularly those from Kyoto/Osaka publishers, will be made available in print. The cover, inside first page and the inside last page are missing from this edition. Pages from the facsimile edition, titled *Onna shimegawa kaeshi bumi zen*²³ have been included for reference. Photographs of *Onna imagawa oshie-bumi*, also included for reference, are from the Ôe Bunko collection of Tokyo Kasei Gakuin University. I am grateful for permission to use their book and for their co-operation with this project.

I am thankful to the International Research Center for Japanese Studies, which offered me a research fellowship during 2005–06, and to Hayakawa Monta, Shirakura Yoshihiko, Ishigami Aki, and Sakamoto Yasuyuki for their assistance in seeing this publication to fruition.

²³ Katsiuka (*sic*) Settei, *Onna shimegawa kaeshi bumi zen*, edited and translated into German by Reiko Okada and Jonny Reiger, Zurich, Verlag Die Waage, 1988.

As the reader will see from the comparison of the original versus the *shunga* parody, great care and effort has been taken to parody the text and images in detail. The text of the original Imagawa admonitions is included as an appendix and the original poems that adorn the main illustrations have been transcribed and translated in footnotes. The title itself keeps the calligraphic style altering the letters so slightly that one hardly notices. The backdrop of the inside cover is also adapted, with just the addition of two pillows. The initial images of classrooms in both books set out their aim as educational works for youth. The list of edifying books for women (including the *Onna Imagawa* book itself) adorns the top column of the original, which has been altered in the parody, to become a list of rankings of female attributes. The gloss says that regardless of one's appearance, a woman can gain love and intimacy from her husband through a warm heart.

The list of twelve women's social stations is also mimicked. The original has an elegant *waka* classical poem adorning each graceful image²²⁾, while the parody shows the same women in different sexual positions. The first line of the parody 'admonitions' changes the original from an emphasis on a woman's 'propriety' (*tashinamu*) to 'A woman should never let herself become careless (*tashinamu*) and lose her charm (*iro o yashinau*).'²³ The original follows standard Confucian ethics in proclaiming the importance of the five virtues of *jin* (benevolence/compassion), *gi* (righteousness/integrity), *rei* (propriety/decorum), *chi* (wisdom) and *shin* (fidelity/sincerity), proclaiming *jin* to be the most essential. The parody focuses on virtues closer to home: 'Compassion (*jin*), beauty (*bi*), love (*ai*), gentleness (*wa*) and a warm heart (*shin*) are the five principles all essential for a woman, but the most important is the way of love (*ai*).'²⁴ The parody also changes the character for *jin* (compassion) to *jin* (the organ now called kidney, but traditionally one of five essential organs that controlled the lower body orifices), suggesting also a concrete aspect to abstract virtues.

Yin-Yang theory is used to explain the relationship between women and men both in the original and in the parody. The original basically says that yin (woman, earth) follows the will of yang (man, heaven), and the women, therefore, dutifully obeys, receiving the beneficence of the man. The parody follows the logic, but again makes it more concrete and intimate: 'Heaven and earth have their natural order. And so, the way of couples is also like heaven and earth, with the husband as heaven. The vulva, which must be respected and cared for, receives the blessings of her husband's penis and experiences pleasure in orgasms. Therefore, it is only natural that a woman dutifully respects her husband.'

In comparison to the more serious Confucian textbook, the parody is delightfully light on the one hand and has a down-to-earth practicality on the other. The fourteen large, double-page images of couples making love are all accompanied by a poem at the top and a gloss on the meaning of the verse. The poems are all parodies of famous verses by women in the original *Onna imagawa* together with a note on each poet. We see women and men in different situations throughout the year, and in different stages of relationships. The original poems are all love poems, but the original images are innocent and the scenes elegant, suggesting romantic fantasies for its women readers. Most other

²²⁾ These poems are transcribed in the appendix.

book, parodying all aspects of the text and illustrations of the original work, long seen widely as a key text for women's education. The work is in the same style, the same large size (*ôhon*) and shape of the original. It is so close that at first glance it is difficult to tell them apart. The focus is not on blind obedience of women to their husbands and in-laws, as in the original *Great Learning*, but on how important it is for a woman to develop warm and sexually satisfying relations with her husband. The book is a manual for conjugal relations, presented with wit and relative seriousness.

Erect Precepts for Women is in the same rich vein as its more famous predecessor *Great Pleasures*. The year 1768 was also significant politically. In 1767 Tanuma Okitsugu (1719–88) became the Senior Counsellor (Soba Yōnin and then Rojū in 1772) and the most powerful figure in the government. His control of the reins of government lasted until 1786, during which the arts flourished under a relatively lax period of censorship and encouragement of individual initiative. Another *shunga* parody attributed to Settei, *Onna teikin gejo bunko* (Womanly Virtue and a Library on the Private Parts), is also thought to have been published around 1767–8²⁰.

Shunga Parody and Humour

A fundamental aspect of *shunga*, in general, has always been its sense of humour and playfulness. Within the *shunga* tradition, the three Settei books mentioned above are outstandingly sophisticated and detailed parodies of serious, Confucian-style textbooks for women, with care taken to parody both the text and the images. I think that we can argue confidently that these books were aimed at women as well as at men, and that they circulated widely through lending-library agents, who regularly visited the homes of clients. They are important texts for women's history and gender studies in general.

Another fundamental premise in these *shunga* parodies, one certainly not found overtly in the serious books for educating women, is that sex is supposed to be enjoyable between husband and wife, and that a woman can expect pleasure from her man. This is a radical, relatively subversive idea in relation to the many Confucian-inspired textbooks for women published during the Tokugawa era, and afterwards well into modern times. These *shunga* parodies of serious textbooks offer us an unusual window into the sexual lives of 18th century Japanese, even if it is, of course, within the realm of fiction. Timon Screech has argued that *shunga* were not manuals for sex²¹. These Osaka examples, I believe, are a strong counter to his argument. They are certainly detailed guides, within the context of parody and humour, to sexual relations and mores. Another Settei *shunga* book, *Bidô nichiyô nyochôki: ensboku yume denju* (late 1760s), a parody of a popular medical text, is even more straightforwardly a sex education guide. The work *Tôsei minyô: Konrei hiji-bukuro* (A secret bag of tricks about marriage for everyone in modern times, c. 1770) is also a parody of the serious work for women *Tôsei minyô: Konrei keshi-bukuro* (A bag of poppy seeds with information on marriage for everyone in modern times, 1750).

²⁰ This work is a parody of *Onna teikin gosho bunko* (A Courtly Library of Womanly Virtue, 1767), to which Settei himself contributed at least one illustration, which is signed.

²¹ Screech, *Sex and the Floating World*, pp. 34–6.

The original book used for this Zurich publication was previously in the collection of Julius Kurth (1870–1946), a German priest and private scholar who published books on Japanese art including *shunga* (and Egyptology) in the first half of the 20th century. Kurth began translating the Settei book but did not finish it. Unfortunately, I have not been able to determine the original book's whereabouts today. Some Settei *shunga* books are also in a Genoa collection¹⁶, and both Jack Hillier and Richard Lane published work on Settei's *shunga* books¹⁷.

Osaka Publishing and Government Censorship

From the early 18th century Osaka became a major publishing centre. These publishers pioneered a sub-genre that might be termed 'guidebooks on painting'¹⁸, and also issued many illustrated textbooks (*ôraimono*, *kyôkunsho*) for women and children, the most famous being *Onna daigaku takara-bako*, first published in 1716, and republished (new blocks) thereafter with slight changes regularly into the late 19th century¹⁹. *Onna imagawa oshie-bumi* was a similar work in this genre.

The Kyôhō Reforms under the reign of Shogun Yoshimune (1684–1751, ruled from 1716), began in earnest in the 1720s, and directly affected the world of publishing. The Reforms established self-censorship of salacious material within the industry under the Bakufu government's supervision, and encouraged learning and study broadly among the populace. Yoshimune himself approved the charter of the Osaka academy Kaitokudô, which was given the authority to study all subjects, including political and social theory, and contemporary politics. Established officially in 1726, this academy was a symbol of Osaka as a serious centre of scholarship. It was within this context that Osaka began to publish more textbooks for self-improvement in all areas of life. The popular edition of *The Great Learning for Women* was emblematic of this development.

The Yoshimune reforms had, however, suppressed Kyoto and Osaka's well-established lively tradition of satire and parody, most evident in the writings of Ihara Saikaku and the *ukiyo-zôshi* (floating-world fiction) genre, which had flourished from the 1680s into the 1720s. If the dates 1751 or 1752 are correct for publication of *Great Pleasures for Women and their Treasure Boxes*, then it could be seen as an ironic tribute to Yoshimune at the time of his death in 1751. *Great Pleasures for Women* is a bold

¹⁶ See the catalogue, *Museo d'arte orientale E. Chiossone, Genova*, ed., Giuliano Frabetti, Roma, Istituto poligrafico e Zecca dello Stato, Libreria dello Stato, 1993.

¹⁷ See note thirteen above. Jack Hillier, *The Art of the Japanese Book*, 2 vols., London, Published for Sotheby's Publications by Philip Wilson, 1987. In the journal, *Kinsei shomin bunka*, privately published from 1950–66, there are also two articles on Settei *shunga* books, *Onna dairaku takara-beki* (vol. 19) and *Onna teikin gejo bunko* (1768) (vol. 15).

¹⁸ Jack Hillier, *The Art of the Japanese Book*; Hida Kôzô, 'Ehon', in *Kinsei Osaka gadan*, ed. Osaka Shiritsubijutsukan, Dohosha, 1983, pp. 219–23.

¹⁹ Information on the world of women's education textbooks can be found in Martha C. Tocco, 'Norms and Texts for Women's Education in Tokugawa Japan' in Dorothy Ko et al, eds., *Women and Confucian Cultures in Premodern China, Korea, and Japan*, Berkeley, University of California Press, 2003 pp. 193–218. For detail on the history of publication of *Onna daigaku takara-bako* see, Koizumi Yoshinaga, 'Onna daigaku to Kashiwaraya Sei'emon, *Edoki onna kô*, vol. 5, Sept., 1994, pp. 37–51 and Ichikawa Matsutarô, ed., *Onna daigaku shû*, Heibonsha, 1977; Ichikawa Matsutarô, *Ôraimono no seiritsu to tenkai*, Oshôdô Shuppan, 1988.

Author

Did Settei also write the text? We are not likely ever to be able to answer this question for certain. Collaboration was certainly the norm for illustrated books in general, with occasional cases of an individual doing both the text and images. We do know, however, that Settei had an interest in the history of sexuality and its representation in the Chinese and Japanese traditions. In some of his *shunga* painted hand scrolls he wrote a foreword about the history of *shunga* and listed texts he had consulted¹⁰. We also know that he was relatively scholarly and versed in classical Japanese culture, illustrating many books on classical subjects¹¹. Settei may not have been the sole author of the text but it is likely that he wrote some of it and was in charge of the overall book, including the text, because of the close integration of text and image.

Edo and Kyoto/Osaka *Shunga* Books

Many full-colour woodblock-printed books published in Edo from the late 18th century are relatively well known and collected around the world, and many representative works have recently been published in full-colour, complete editions¹². The extensive range of illustrated books (printed in black ink only), both *shunga* and otherwise, of the Kyoto artist Nishikawa Sukenobu (1671–1750) is increasingly recognized as important, particularly for its impact on later Edo-based ukiyo-e artists, but the works produced in Kyoto and Osaka are still relatively unknown¹³. This is beginning to change. The paintings of Settei have been regularly featured in recent *shunga* publications. Settei's most famous *shunga* book, *Onna dairaku takara-beki* (Great Pleasures for Women and their Treasure Boxes, c. 1752) is now available in a complete edition that includes the images and a transcription of the entire text, as well as selections from the famous original textbook for women, *Onna daigaku takara-bako* (The Treasure Chest of Great Learning for Women, first printed in 1716, reprinted 1751), which the *shunga* book parodies¹⁴. This publication of Settei's *shunga* book *Onna shimegawa oeshi-bumi* makes available a book now rare within or outside Japan.

Ironically in modern times Settei's *shunga* seem to have been more attractive for non-Japanese than for Japanese. My first encounter with *Onna shimegawa oeshi-bumi* was through a facsimile edition published in Zurich, Switzerland in 1988, a publication which seems to be almost unknown in Japan¹⁵.

¹⁰ Yamamoto, 'Tsukioka Settei shikiron: koten o meguru kaiga seisaku no saikentô' and *Bosuton bijutsukan: nikubitsu ukijoe, bekkkan shunga meihinsen*, essay on Settei painting 'Inyo ensho zu' by Naitô Masato, pp. 143–45.

¹¹ Yamamoto, 'Tsukioka Settei shikiron: koten o meguru kaiga seisaku no saikentô'.

¹² *Edo meisaku enpon* 12 vols., Gakkensha, 1995–96, *Ukijoe shunga meihin shûsei: teihon*, 27 vols., Kawade Shobô Shinsha, 1996–2000.

¹³ Two publications that have featured Osaka *shunga* are *Makeura-e: shinpen shoki hanga*, ed. Udô Yoshihiko, Tokyo, Gakken, 1995 (which contain works from the Richard Lane collection); and the journal (*Bessatsu Taiyô*) *Shunga: Edo no eshi yonjû hachinin*, Heibonsha, November 2006.

¹⁴ *Onna dairaku takara-beki*, *Onna daigaku takara-bako*, ed. Kôzu Shujin, Tokyo, Taihei Shoya, 1998.

¹⁵ Katsiuka (*sic*) Settei, *Onna shimegawa kaeshi* (*sic*) *bumi zen*, edited and translated into German by Reiko Okada and Jonny Reiger, Zurich, Verlag Die Waage, 1988.

The Parody: *Onna shimegawa oeshi-bumi* (Love Letters and a River of Erect Precepts for Women)

Onna shimegawa oeshi-bumi is based directly on *Onna imagawa oshie-bumi* (The Imagawa Admonitions for Women and Letters for Teaching), which was first published in the third month of 1768 in Osaka with text by Genkaidô (Chô Yûshôken) and illustrations by Kitao Sekkôsai. The title makes only slight changes in words to alter the meaning, in particular *oshie* (teaching) becoming *oeshi* (erection), and ‘Imagawa’ is changed to ‘Shimegawa’ (River of Admonitions), using a character for ‘shime’ that in cursive looks almost the same as that for ‘ima’⁷⁾. The ‘Imagawajô’ were precepts in the Imagawa family for the training of those in the household, initially formulated in *kanbun* (Chinese) by the scholarly samurai Imagawa Ryôshun (1326–1414), and later used as a the basis of textbooks for women published regularly from the late 17th century onwards⁸⁾.

The parody *Onna shimegawa oeshi-bumi* follows closely the page order of the 1768 edition of *Onna imagawa oshie-bumi*, included in this book for reference⁹⁾. Later editions of *Onna imagawa oshie-bumi* (1778 and thereafter) have a different order, putting the full-page images with classical poems before the text section in large print on ‘Imagawa Admonitions for Women’, and adding numbers to each page on the side instead of the inner spine at the bottom of the page as on the first edition, which had been ordered using the ‘i, ro, ha’ syllabary. The date 1768 or soon thereafter seems, therefore, likely for the publication of both the original and its parody. The book *Onna teikin gosho bunko* (A Courtly Library of Womanly Virtue, illustrations by Settei and Shimokabe Shûsui) was published in 1767 in Kyoto, and its parody, *Onna teikin gejo bunko* (Womanly Virtue and a Library on the Private Parts, illustrated by Settei) is thought to have been published at around the same time. Therefore, the three most important lineages of popular textbooks for women during the Edo period, *Onna daigaku*, *Onna imagawa*, and *Onna teikin*, were each the object of parody by Settei and his Osaka publishers.

⁷⁾ The reading of ‘shime’ also suggests two other meanings: ‘shimeru’ (to ‘capture’ or ‘sleep’ with a woman) and ‘shimeru’ (wet), with its sexual connotations.

⁸⁾ Information on the various textbooks for women is found in *Nihon kyôkasbo taikai*, vol 15, Ôraihen joshiyô, ed. Ichikawa Matsutarô, Tokyo, Kôdansha, 1973. The book includes transcriptions of the main sections of several representative works, including *Onna daigaku takara-bako* and *Onna imagawa: jodô senyô*, and *Onna teikin gosho bunko*.

⁹⁾ The publication history of this book is not clear. The Tokyo Kasei Gakuin Daigaku (Ôe Bunko) *Onna imagawa oshie-bumi* edition photographed and used in this book has the date of third month, 1768. (I have not been able to locate another copy with the 1768 date.) It has been suggested that the order in this Kasei Gakuin edition has been altered. The cover (*daisen*) says ‘saihan kôsei’, meaning ‘a new edition with corrections’. The key difference from later editions is that the fourteen full-page images with poems have been spread throughout the book among the ‘Imagawa’ admonitions instead of being altogether at the beginning. The parody *Onna shimegawa oeshi-bumi* also mixes the images in among the text, following relatively closely the Kasei Gakuin edition. It is common for Edo-period textbooks, as in *Onna daigaku takara-bako* and *Onna teikin gosho bunko*, to have the most important precepts in large script at the beginning of the book in the lower two-thirds or more of the page, after an initial short section of elegant images with poems.

have been at around the same time as the ‘original’ in order to capture audience interest. We can imagine itinerant lending-library agents (*kashi-bon'ya*) promoting both books as they made their rounds to homes, where women are thought to have been the primary clients who ordered books for the house. The Settei parody books usually are in exactly the same format and size as the original and mimic features such as calligraphy and layout. The publishers clearly aimed at causing confusion in the market over which book was which.

The Artist: Settei

Tsukioka Settei (Masanobu, Tange, 1726–86), originally from the Ômi area around Lake Biwa, trained under Takada Keihô (1674–1755) in the Kanô style and later developed his own school in Osaka. He was recognized during his lifetime as an important painter, receiving the prestigious artistic ranks of Hokkyô (1765) and Hôgen (1778)³. The patrons for his paintings were primarily the upper classes in the Osaka/Kyoto area. Among his works, his *shunga* erotic horizontal painted scrolls became widely famous from around the mid-1760s for having supernatural powers⁴. It was said during Settei's lifetime that if one had a Settei erotic scroll in the family storehouse, then it would be safe from fire⁵. The Edo book on ukiyo-e artists *Ukiyoe ruikô* also praised his *shunga* paintings as being *myô* (marvellous).

(Santô Kyôden) ‘A master of *shunga* paintings; and illustrated many books.’ (Keisai Eisen) ‘I have seen large painted hand *shunga* scrolls of Settei. His style is marvelous’⁶.

Over his career he also illustrated as many as forty books, several of which were *shunga*. His most active period of book publication is the mid-1750s–1771. *Onna shimegawa oeshi-bumi* (Love Letters and a River of Erect Precepts for Women, c. 1768) is thought to be one of Settei's representative *shunga* books.

³ Yamamoto Yukari, ‘Tsukioka Settei, Isoda Koryûsai nado e no sôji jonin ni tsuite: Omuro onki ni kansuru hôkoku’, *Ukiyoe geijutsu*, vol. 132, July 1999, pp. 17–25, and ‘Tsukioka Settei shiron: koten o meguru kaiga seisaku no saikentô’, *Bijutsushi*, vol. 155, October 2003, pp. 155–173.

⁴ Examples have been illustrated in several recent publications: *Bosuton bijutsukan: nikuhitsu ukiyoe, bekkkan shunga meibinsen*, ed. Tsuji Nobuo, Tokyo, Kodansha, and Boston, Museum of Fine Arts, Boston, 2001; *Shunga: himetaru warai no sekai*, ed. Shirakura Yoshihiko and Hayakawa Monta, Tokyo, Yôsensha, 2003; *Shunga to nikuhitsu ukiyoe*, ed. Kobayashi Tadashi and Shirakura Yoshihiko, Tokyo, Yôsensha, 2006 and C. Uhlenbeck and M. Winkel, *Japanese Erotic Fantasies: Sexual Imagery of the Edo Period*, Hotei Publishing, 2005.

⁵ Timon Screech has made a case that *shunga* were primarily for masturbation and has tried to debunk this myth of *shunga* as a talisman to ward off fire. However, it was certainly a myth with meaning at the time, no matter how it came about or if it was only one aspect of the uses of *shunga* (*Sex and the Floating World: Erotic Images in Japan 1700–1820*, London, Reaktion Books, 2003, p. 34). One of Settei's *shunga* painted hand scrolls has the note that it was ‘to ward off fire’; see Yoshida Teruji, ‘Shunshô higizu’ *Kikan ukiyoe*, vol. 33, 1968, p. 67. A key reference for this reputation of Settei's *shunga* is in a compilation on artists by Nakao Choken (d. 1821). *Kinsei itsujin gashi* (in *Nihon kaigaron taisei: teihon*, vol. 10, ed. Kimura Shigekazu, Tokyo, Perikansha, 1998, pp. 289–90). Choken is thought to have died at the age of 60. Tanaka Tatsuya, ‘Tsukioka Settei to sono monba’ in *Sukenobu, Settei, (Nikuhitsu ukiyoe)*, vol. 9, Tokyo, Shûeisha, 1982, p. 138.

⁶ *Ukiyo-e ruikô*, ed. Nakada Katsunosuke, Tokyo, Iwanami Shoten, 1941, pp. 94–5.

Introduction

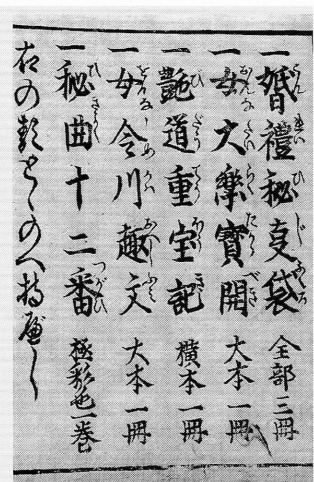
Tsukioka Settei and *Shunga* Erotic Books

The publication of erotic art books (*shunga*, *ehon*, *enpon*) in 18th and 19th century Japan was extensive by any standards and perhaps without parallel in world history to that time¹⁾. This phenomenon developed in spite of the fact that there was government censorship from 1722 onward, virtually until the late 1980s, of erotic publications that exposed private body parts or that depicted sexual intercourse. For that reason, works after the mid-1720s do not contain the publisher, date, author or illustrator's details, although there are cases of secret pen names found in the books. Therefore, it is often difficult to determine the artist and exact date of a *shunga* book. There is one clear indication that a group of books were by Settei. The book *Tôsei minyô: Konrei hiji-bukuro* (A secret bag of tricks about marriage for everyone in modern times, c. 1770) contains a list of five erotic publications essential for lovemaking, all now considered to be by Settei, together with a picture of them (Illustrations nos. 1 and 2). On the front of one it says 'Tomio-shi ga' (Illustrations by Mr. Tomio). The same 'Tomio' characters are also found on the background screen in one of the scenes from *Onna shimegawa oeshi-bumi* (p. 27). More work needs to be done to determine if this was a sobriquet of Settei or not.

Several *shunga* books said to be by Settei are parodies of serious textbooks for women, the most famous being *Onna dairaku takara-beki* (Great Pleasures for Women and their Treasure Boxes, c. 1752), a parody of *Onna daigaku takara-bako* (The Treasure Chest of Great Learning for Women)²⁾. Since printing was by commercial publishers, it is thought that the issue of a parody would likely



(2)



(1)

¹⁾ Two books with lists of *shunga* books are: Hayashi Yoshikazu, *Hibon o motomete*, Tokyo, Yûkôsho, 1972, and the journal (*Bessatsu Taiyô*) *Shunga: Edo no eshi yonjû-bachinin*, Heibonsha, November 2006, which has the most extensive list to date.

²⁾ *Onna dairaku takara-beki*, *Onna daigaku takara-bako*, ed. Kôzu Shujin, Tokyo, Taihei Shoya, 1998.